THE ORIGINAL, UNABRIDGED EDITION BOOK 1

FODEN'S

Grand Method for GUITAR

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BOOK 1

FODEN'S GRAND METHOD FOR GUITAR

BY
WILLIAM FODEN

Foreword

In creating and offering this method to the musical world, the author expresses the hope that it may, to some extent, assist in advancing the art of Guitar Playing.

In its preparation, only material that is agreeable and of value has been considered; it being deemed that music of a melodious character is more readily acquired and assimilated by the average student.

The Method is divided into two books. The first, contains the principles of Music; instruction for holding and tuning the instrument; explicit explanations of right and left hand fingerings; lessons in the different keys; a clear and copious treatment of the various ornaments, with appropriate pieces for their practice. The lessons on time, intermingled with the different keys, and, which are usually omitted, or at most, very meagerly set forth in instruction books, will prove of great value.

Book One, is principally confined to studies and pieces in the first and second positions; for its only by a thorough understanding of these, that the student will be properly prepared for those that are to follow.

Book Two, includes all the available positions; each of which, are presented in three distinct and uniform styles, followed, by appropriate lessons and instructive pieces; the study of which, will insure a correct knowledge of the entire finger board. These in turn are followed by explanations and examples of triplets, the various glides, legato, staccato, expression, vibrato, trills, uniform fingering of minor scales, harmonics, scales in thirds, sixths, octaves, tenths, and the different modes of performing the beautiful tremolo. All of which, are fully exemplified by pieces specially composed for this work.

In conclusion we would remark, that in practicing, be serious and methodical, and do not expect great results, with little effort. If this work, in a measure has facilitated the attainment of the object to which it is dedicated, we shall consider ourselves fully compensated for the long and assiduous labor entailed.

THE AUTHOR

A capsule biography of Mr. Foden, will be found on the last page of this volume.

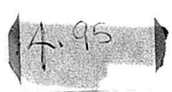

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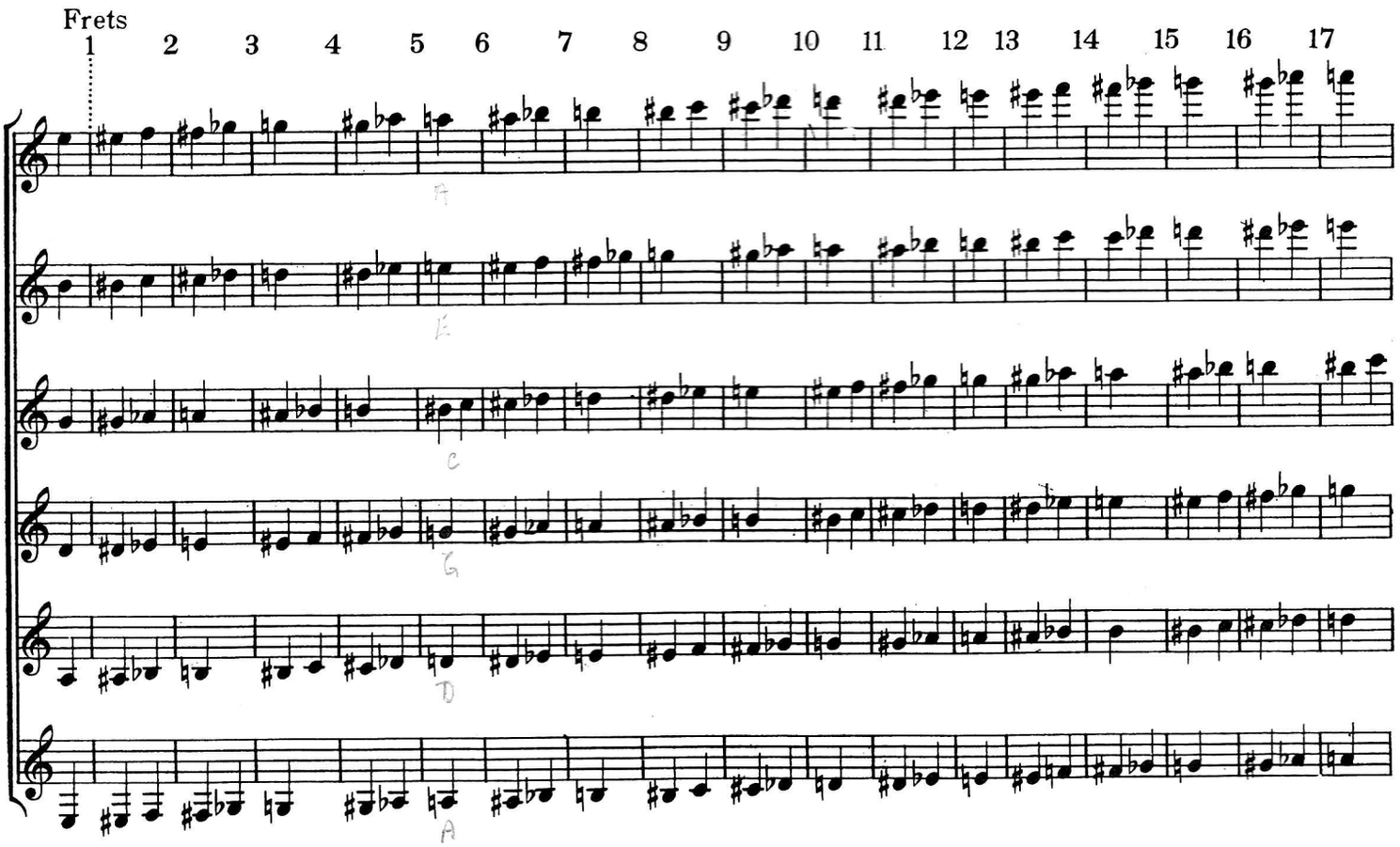
Diagram of the Finger board of the Guitar

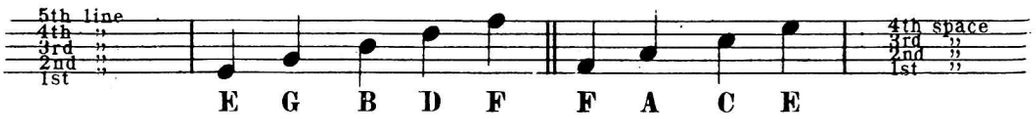
Showing Chromatic Scale on each string



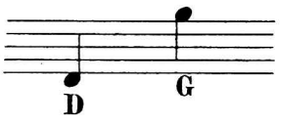
Rudiments of Music

The first essential in the study of music is a knowledge of its notation; that is, the different signs and characters of which it is composed. The first to be noticed, is the Staff, consisting of five parallel lines, and the four spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds. The lines and spaces are numbered from the lowest upward.

STAFF AND NOTES

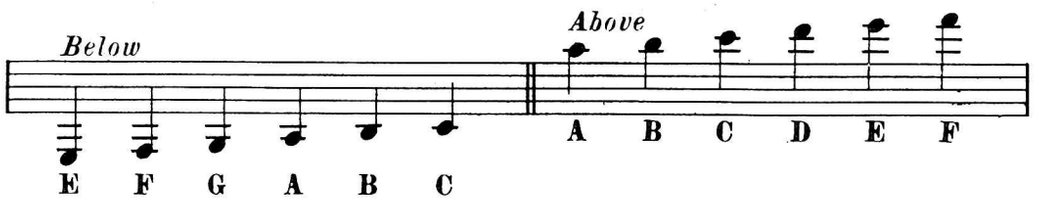


Immediately below and above the Staff are the following two notes, D and G.



These two notes, together with those on the Staff, represent eleven different pitches or sounds. Higher and lower pitches than the above, are represented by short lines, called leger or added lines, written above and below the Staff.

LEGER LINES AND NOTES



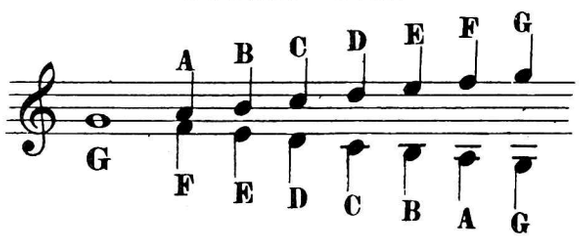
NAMES OF THE NOTES

The notes are named after the first seven letters of the Alphabet: A, B, C, D, E, F, G, and are employed over and over again. If the first letter is repeated, "after the seventh," a scale of eight notes will be formed. Any one of the seven letters may be the first or beginning of a scale: the others, of course, following in their order of succession; as for example: C, D, E, F, G, A, B, C. It will be apparent from the above, that the note immediately following G, is A. Further consideration of the scales will appear later on.

CLEFS

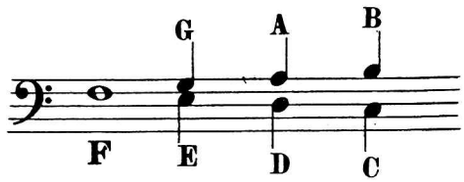
The pitch, place and names of the notes on the staff, are further determined by signs called Clefs: of which there are three in common use; named, G, F and C. The G, also called the Treble Clef, and made thus, 𝄞, is the only one used in music written for the *guitar*. It is placed at the beginning of the staff, and establishes the note G, on the second line; and from this note, all others are determined; either ascending or descending: as in the accompanying example.

Treble Clef



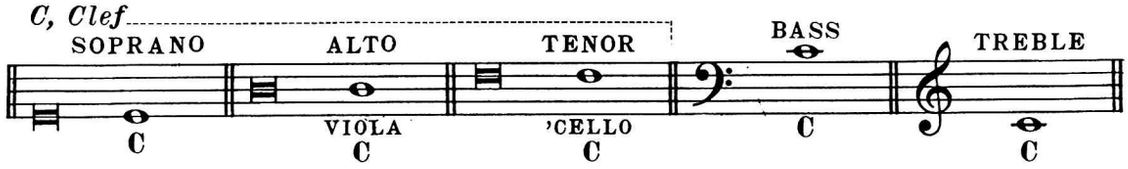
The F or Bass Clef, made thus 𝄢, establishes the note F, on the fourth line; and is made use of by voices and instruments capable of rendering low sounds.

Bass Clef



The C Clef, made thus 𝄡, or 𝄡, is movable. When placed on the first line, it is called Soprano; when on the third line, Alto; and on the fourth line, Tenor. It establishes the place of middle C, the note all voices and most instruments have in common. The following illustration shows the place of middle C, written with the different clefs, for the voices and several instruments.

Middle C



The treble clef being the only one used in guitar music, all further explanation and illustration, will be made with regard to that clef.

SCALES, OCTAVE, DEGREE, INTERVALS

A scale is a series of sounds or notes arranged in alphabetical order, extending from a key-tone to its octave, above or below. There are three kinds in use, termed Major, Minor, and Chromatic. All Major and Minor scales have eight notes to the octave, and are composed of whole-tones, or whole steps, and semitones, or half steps. Major and Minor scales are further defined as *diatonic scales,* on account of containing whole and half steps; and in contradistinction to the Chromatic scale: which precedes entirely by half steps, and contains thirteen notes or tones to the octave. The literal meaning of Octave is eight. When the eighth note of a Major or Minor scale is reached, it is the octave of its first or key-tone; or in other words, from any note to its eighth above or below, is called its octave.

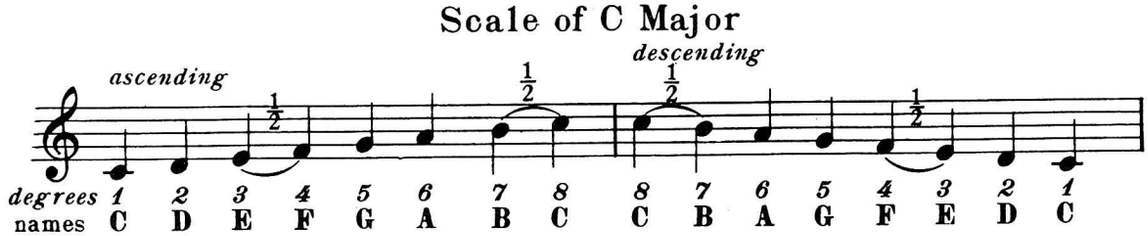
A Degree, is the proper term for a note of a scale, and each degree bears a number, counting from the key-note; that is, the note which gives the scale its name. Thus, in the key of C, C is the key-note or first degree; D is the second degree; E, the third degree, and so on.

An Interval, is the distance between any two notes of different pitch, and are named according to the number of degrees they contain. Thus, from the first to the third of a scale, (C to E in the scale of C) is the interval of a *third*: because it contains three degrees; from the second to the fourth degree, (D to F) is also a *third*; from the first to the fifth degree (C to G) is a fifth, and so on.

MAJOR SCALES

All Major scales contain five whole, and two half steps. The half steps occur between the third and fourth, and seventh and eighth degrees. In the following example the half steps are marked with a curved line and the fraction $\frac{1}{2}$; all other degrees are whole steps.

Scale of C Major



Minor scales will be explained later on.

CHROMATIC SIGNS

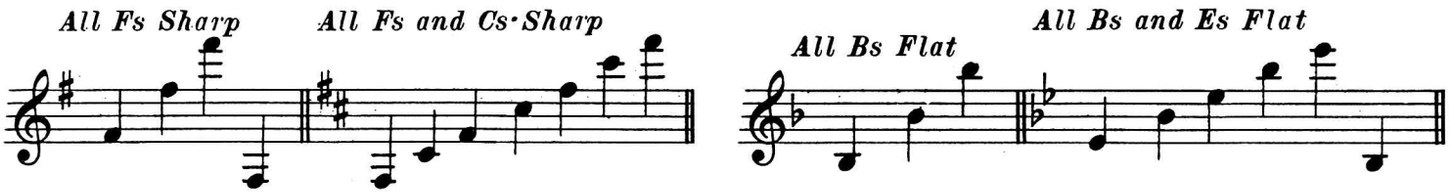
These are the Sharp, (♯) Flat, (♭) Natural, (♮) Double Sharp (𝄪) and Double Flat. (♭♭)

A sharp, *raises* the pitch of a note a half step.

A flat, *lowers* the pitch of a note a half step.

A natural, *cancels* the effect of a previous sharp or flat.

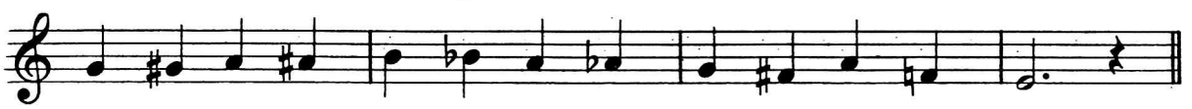
Sharps or Flats placed at the beginning of the Staff, immediately after the clef, is called the signature; and affects the pitch of all notes of the same name or degree, throughout a piece of music: unless temporarily changed by a different sign. The following example shows the effect of sharps and flats in the signature.



ACCIDENTALS

When any of the chromatic signs are placed before notes in the course of a piece of music, they are called accidentals, and affect all notes of the same name which follow in the same measure; unless contradicted by a different accidental; in which case, the effect of the first accidental ceases. The effect of accidentals do not extend beyond the measure in which they occur; it is therefore unnecessary to contradict them in a following measure, should the same notes appear therein, yet, this rule is often disregarded by writers of music, who insert cancels before notes that would be affected just the same. This is done more from precaution than necessity.

Examples of Accidentals



Double sharps and flats are used as accidentals only.

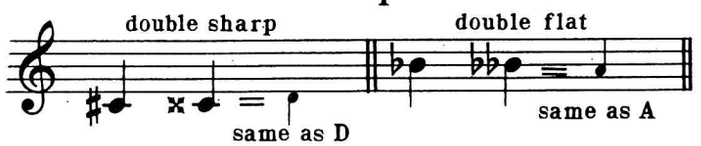
A double sharp, 𝄪, *raises* the pitch of a note a whole step.

A double flat, ♭♭, *lowers* the pitch of a note a whole step.

When a double sharp is placed before a note that is already sharp, it raises its pitch another half step.

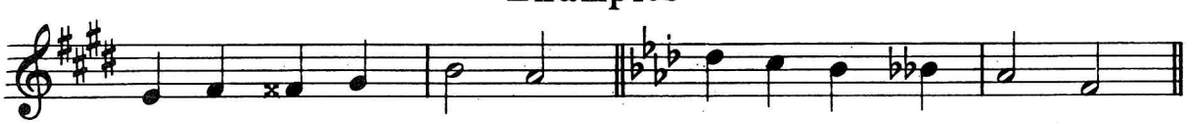
A double flat placed before a note that is already flat lowers its pitch another half step.

Example



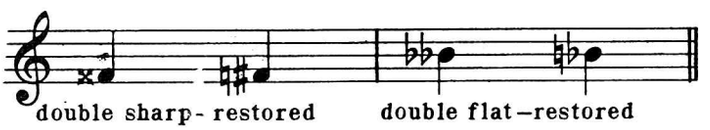
If the signature contains the note that is to be altered by a double sharp or a double flat, it is only necessary to place the proper sign before it, to either raise or lower it another half step.

Examples



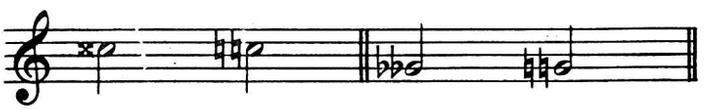
A note that is double sharp or flat, is restored to a single sharp, or flat, by writing a natural and a sharp, or a flat (as may be required) before it.

Examples



To entirely cancel a double sharp or flat, a double natural is placed before the note.

Examples

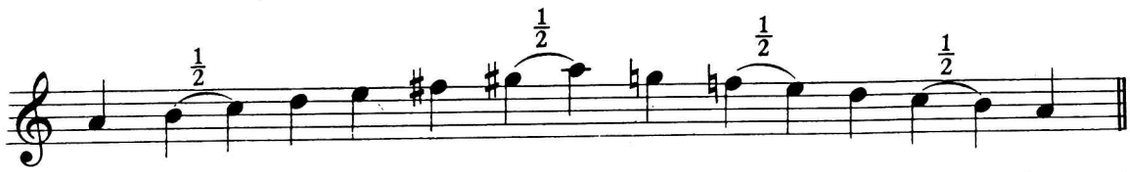


MINOR SCALES

Minor scales are so called in reference to the relation of the third tone with the first or key-tone; its distance is less by a half step, (one fret on the guitar), than is the third from the key-tone in the Major scales. There are two principal forms of the Minor mode, termed *Melodic* and *Harmonic*. The Melodic is so called, because it is best adapted to, and most used for Melodies or tunes; while the Harmonic, is more suitable for harmony or chord construction.

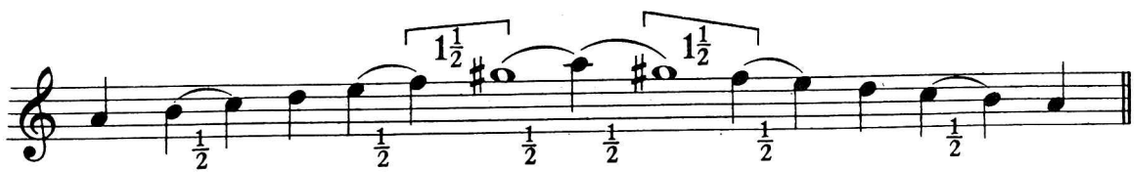
The Melodic Minor form has the sixth and seventh degrees raised, accidentally, each a half step in ascending; while in descending, they, "the sixth and seventh tones" are canceled and conform to the signature. The half steps in ascending, occur between the second and third, and seventh and eighth degrees, and in descending between the sixth and fifth, and third and second degrees.

Scale of A Minor — Melodic Form



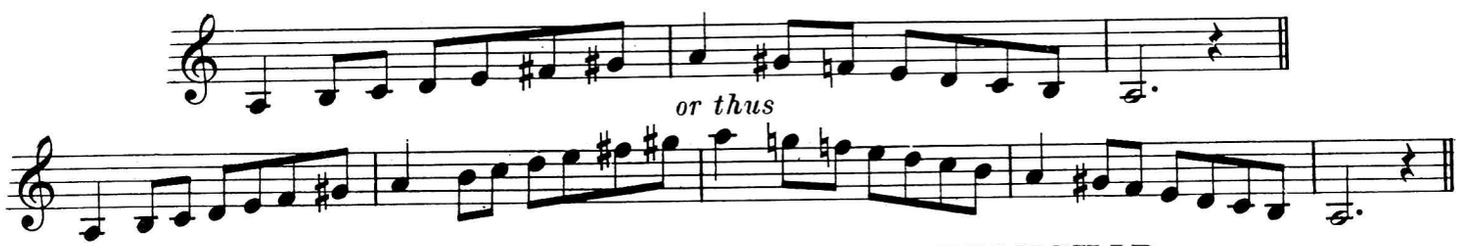
The Harmonic Minor form, has the seventh degree raised, accidentally, both in ascending and descending. This causes half steps between the second and third, fifth and sixth, and seventh and eighth degrees; and a step and a half between the sixth and seventh degrees. All the rest are whole steps.

Scale of A Minor — Harmonic Form



Sometimes the Melodic and Harmonic forms are combined, and it is then called the mixed form.

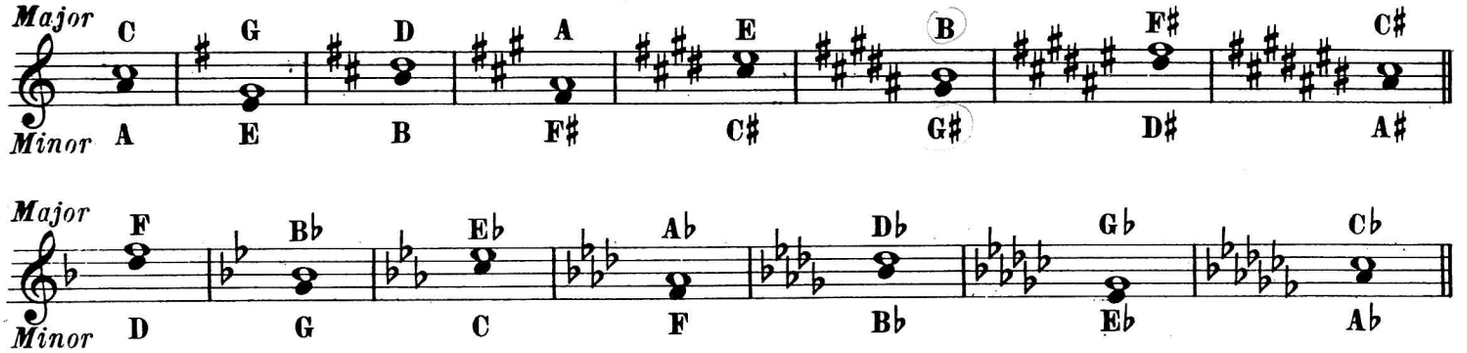
Mixed Form



SIGNATURES, KEYS, — RELATIONSHIP

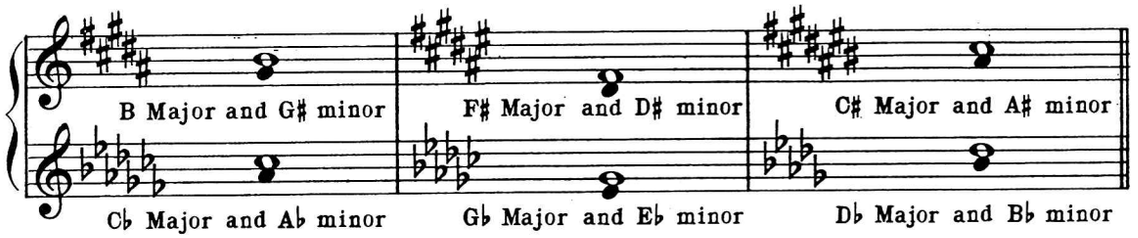
The key of a piece of Music is indicated by its signature, and the sharps or flats required, are placed at the beginning of the staff and effect all notes of the same name. It is proper to here remark that every Major key has a relative Minor, which bears the same signature, and has five or six notes out of its seven, "according to whether it is the melodic or harmonic form," belonging to its Major. The key of C and its relative, A Minor, has neither sharps nor flats at the beginning, and therefore, is said to have no signature. Leaving the key of C, the progression must be to either sharp or flat keys, and in order to preserve the same form, and keep the intervals or distances, from one note to another, precisely as they are in the key of C, certain notes in each new scale or key, must be made sharp or flat; as for example: if a scale begins on G, all Fs must be sharp; if on D, all Fs and Cs must be sharp; if on F, all Bs must be flat; if on B♭, all Bs and Es must be flat; and so on. The following table show the signatures and names of all the Major and Minor keys; and it also discloses, that they are situated a Minor third from each other, which is equivalent to three half steps: (three frets on a guitar). The Major keys are represented by white notes, and the Minor by black notes. It should, of course, be understood that the chromatic signs are always placed on the lines and spaces, belonging to the notes they influence.

TABLE OF MAJOR AND MINOR KEYS



The preceding shows thirty keys, all that are used in Music. It is proper to mention that six of the Major keys and their relative Minors, coincide, and in practice, are the same, each with *one other;* thus: the key of B, having five sharps is the same practically as C♭ with seven flats. Keys thus related are called *enharmonic;* meaning, the same in sound, but a different notation. These six keys and their Minors thus related, are the following.

ENHARMONIC KEYS



VALUE OF THE DIFFERENT NOTES

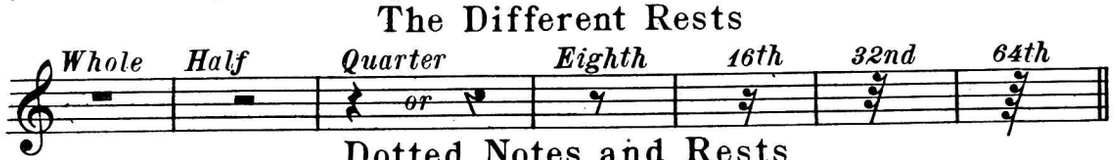
There are seven kinds of notes representing different values, or time-lengths, which are distinguished from each other by their form or general appearance and designated, whole, half, quarter, eighth, sixteenth, thirty-second and sixty-fourth notes. - "stems may be up or down."

The Different Notes

RESTS

Rests are characters indicating silence, and correspond in name, and time value, to the various notes. The whole rest is an oblong figure, placed under a line; the half rest, is the same, placed over a line; the quarter rest, is like the figure seven reversed; the eighth, sixteenth, thirty-second and sixty-fourth rests, have each a stem, and one, two, three and fourth hooks in the order named.

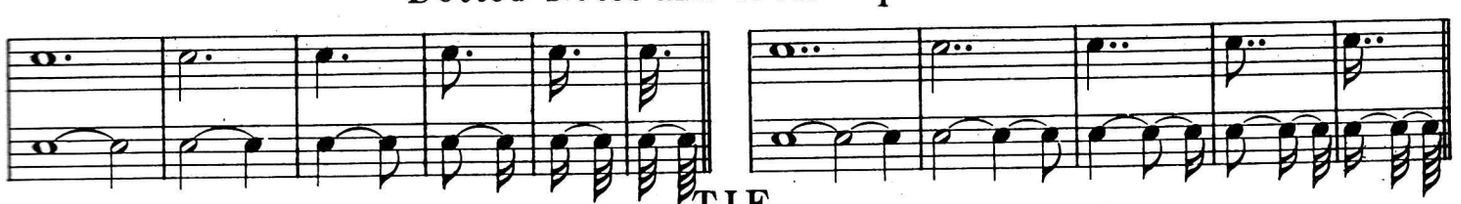
The Different Rests



Dotted Notes and Rests

The time value of any note or rest is increased one half, when followed by a dot; and three-fourths, when followed by two dots; that is to say, that the second dot adds half the value of the first dot. A third dot, (which is rare) adds half the value of the second dot.

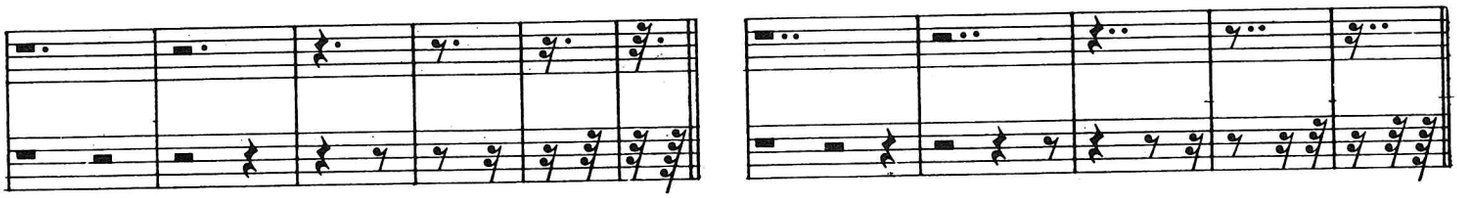
Dotted Notes and their Equivalents



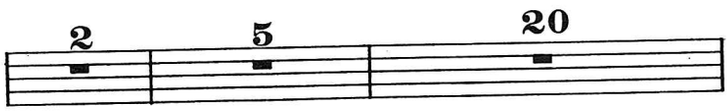
TIE

The tie ⁀ placed over or under two or more notes, on the same degree, signifies that only the first is sounded, and the others heard from its continued vibration, as in the second stave of the dotted notes.

Dotted Rests and their Equivalents



Rests of more than one measure are usually indicated by a number placed above a whole rest; thus:



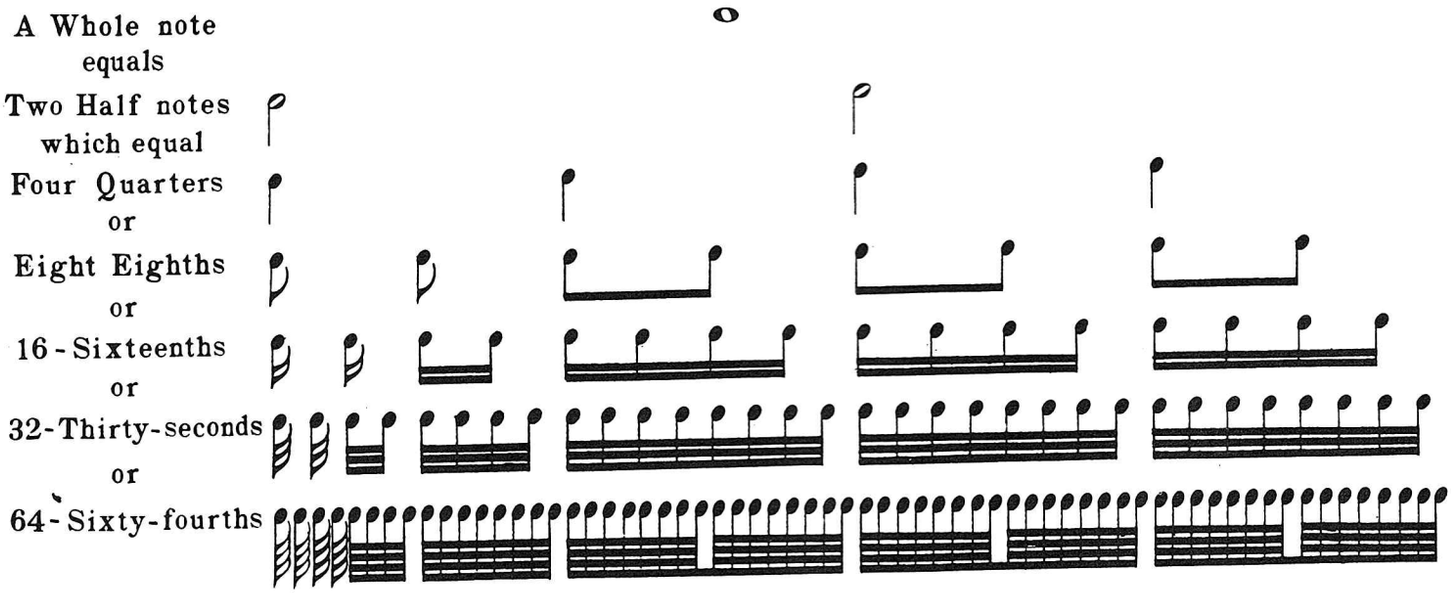
PAUSE OR HOLD

Made thus 𝄐, when placed over notes or rests, denote that they are to be prolonged beyond their regular time, at the discretion of the performer, yet, in keeping with the character of the piece; that is, neither too long nor too short.

Examples of the Pause

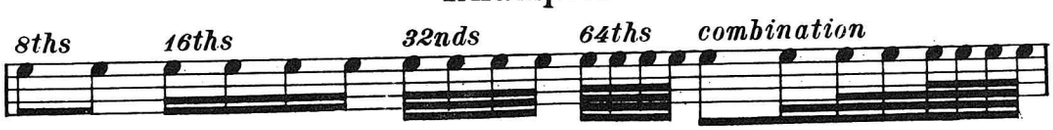
To read music readily, one must be prompt to recognize the time lengths of the various notes and rests. The following table shows the relative value of the different notes and its study will greatly aid in attaining this important object.

RELATIVE LENGTHS OR TIME VALUE OF NOTES



In instrumental music it is usual to group the 8ths, 16ths, 32nds, and 64th notes by means of connecting bars, thus rendering them more easily read.

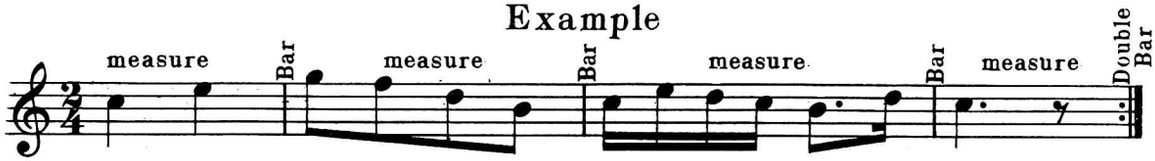
Examples



BARS — MEASURE

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Any combination of notes may be contained in a measure, providing the quantity does not exceed the time expressed by the sign placed at the beginning of a musical composition.

Example



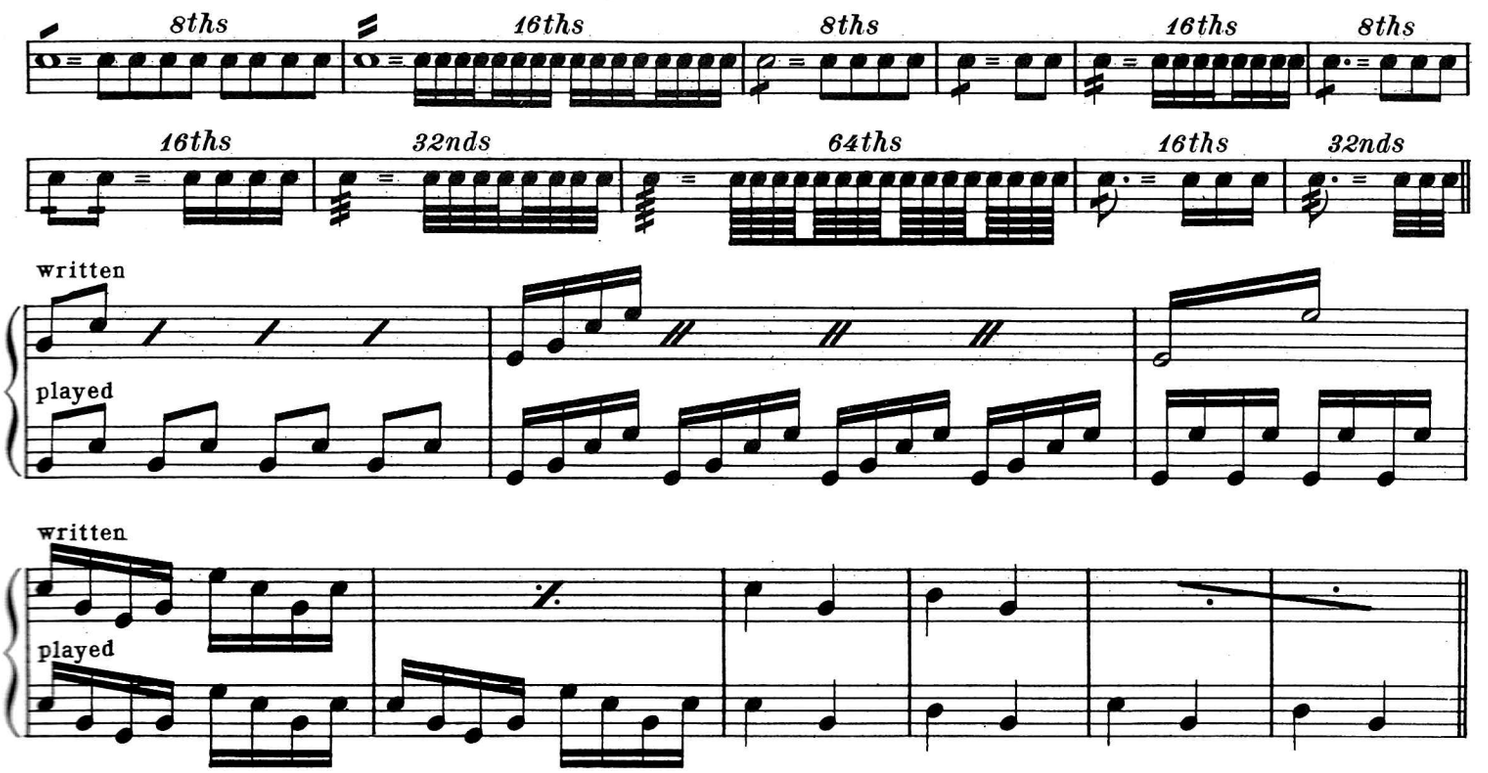
A double bar, denotes the end of a part or strain. Dots placed before it, indicate that the part is to be repeated. A strain is that part between the beginning and the double bar, or, between two double bars.

A Brace { connects two or more staves, and usually indicates the number of parts which are to be played simultaneously.

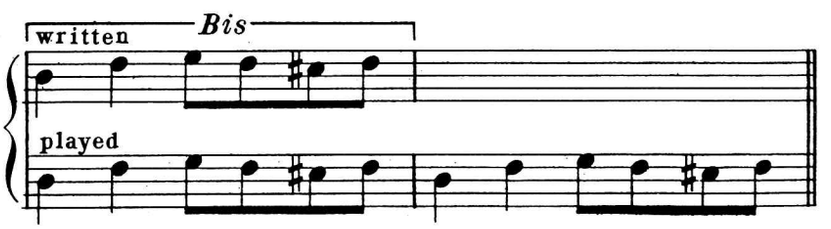
ABBREVIATIONS — REPETITIONS

To abbreviate in music, is to represent the notes by signs and is done for the purpose of saving space, and to lessen the labor of writing, and consist of dashes or lines placed through the stems of the different notes, and over, or under, whole notes; and when so placed, indicate that they are to be played as 8ths, 16ths, 32nds or 64ths, according to whether one, two, three or four dashes are used. When placed after notes, either in the same, or succeeding measures, they then indicate a repetition.

Example of Abbreviations



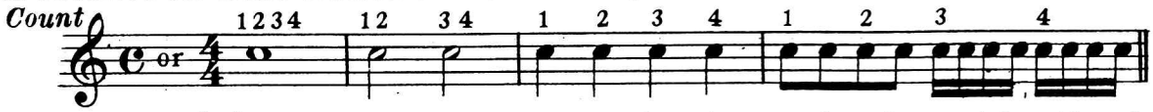
The word Bis, written over one or more measures indicate that they are to be played twice before proceeding.



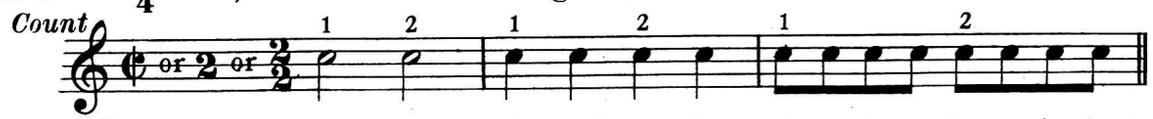
TIME

Time in music is the division of the notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece by figures or signs to indicate the quantity in each measure; as, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, and so on. There are two principal time orders termed Common and Triple. When the fractions are even, as, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{2}{8}$, $\frac{4}{8}$, $\frac{2}{2}$, it is called common time. When uneven, as, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{2}$, $\frac{3}{1}$, it is called triple time. The term, common time, although applicable to any time with the fraction even, is now generally understood to be $\frac{4}{4}$, and very often marked by the letter C, instead of the fraction $\frac{4}{4}$, and signifies four quarter notes or their equivalent, to each measure.

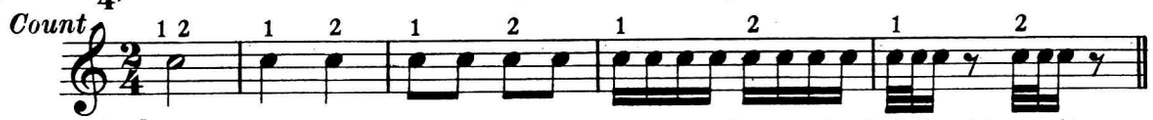
The counting of the time is most important, but very often receives too little consideration. To become a good timist and reader, one must quickly recognize the value of the different notes and rests, and this can only be accomplished by proper practice and a strong determination to over come all its difficulties. All conscientious teachers, certainly, will insist on their pupils mastering the various details connected with this subject. It may further be remarked that during practice, the counting should be aloud, until the habit of strict time keeping is well established. The temporary use of words such as and, and-a, or and-i-ly, on other than the regular beats, will often aid in securing accuracy. The counting must be at regular recurring intervals of time, and the same for all measures; as for instance, in common or four-four time, four beats are counted to a measure, one for each quarter note, or its equivalent; as in the following example:



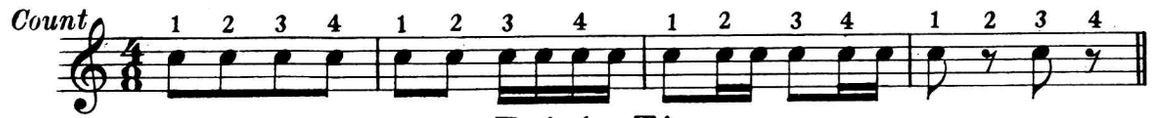
The following sign ¢ (the letter C with a vertical stroke through it) or the figure 2, or $\frac{2}{2}$, is called *alla breve* time, and contains the same quantity in each measure as $\frac{4}{4}$ time, the difference being, that the *pace* is taken quicker than in $\frac{4}{4}$ time. It is counted two beats to a measure, one for each half note or its equivalent. Many of the modern marches are written in *alla breve* time.



Two four time $\frac{2}{4}$, has two counts to a measure, one for each quarter note or its equivalent.

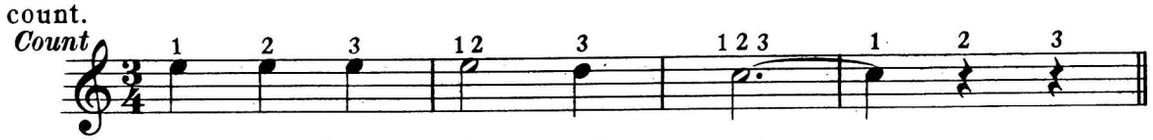


Four eighth time $\frac{4}{8}$, is counted four beats to a measure, one for each eighth note or its equivalent.

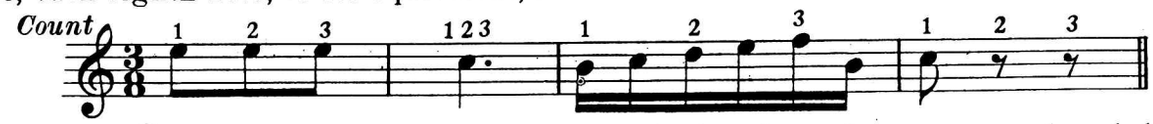


Triple Time

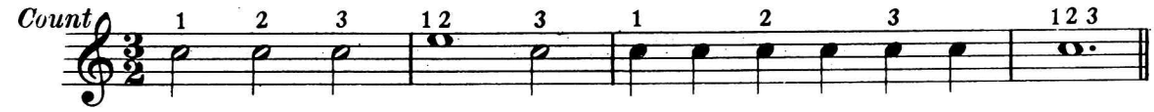
All simple triple time has three beats to a measure, in $\frac{3}{4}$ time, each quarter note or its equivalent receives a count.



In $\frac{3}{8}$ time, each eighth note, or its equivalent, receives a count.



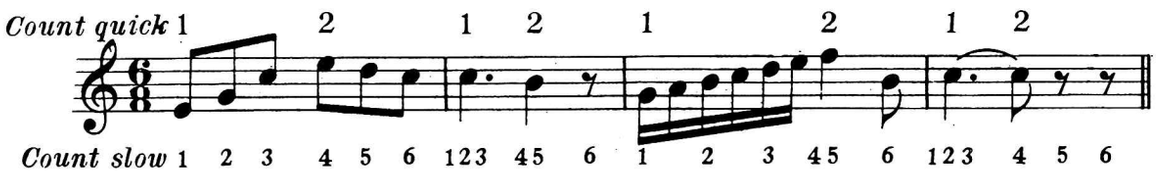
Three two time $\frac{3}{2}$, has three half notes or their equivalent in each measure, and each half note, or its equivalent has one count.

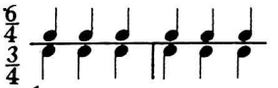


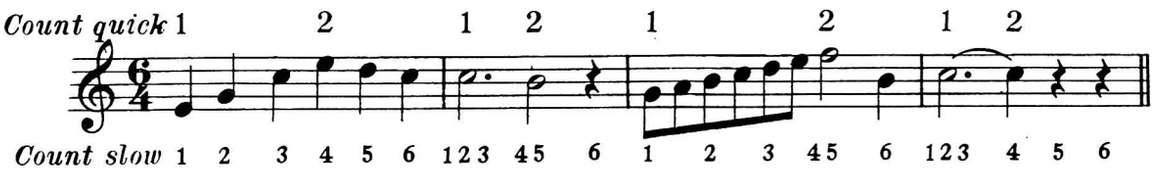
Compound or Complex Time

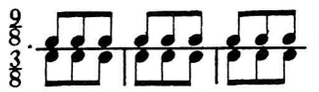
The uniting of two or more measures of simple time, into *one measure,* is called compound, or complex time order.

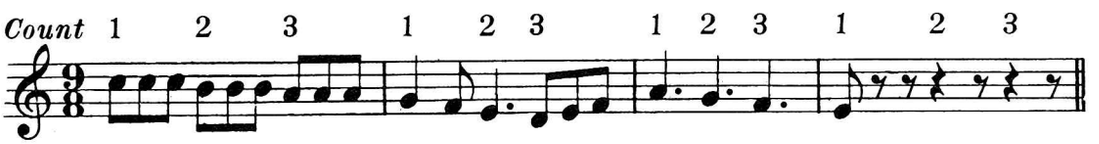
$\frac{6}{8}$ time is composed of two measures of $\frac{3}{8}$, viz. and is counted two or six, to a measure, according to the speed. In quick movements, three eighths or their equivalent to a count, and in very slow movements, six eighths to a measure.

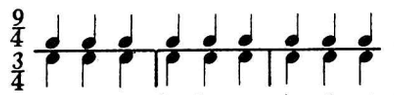


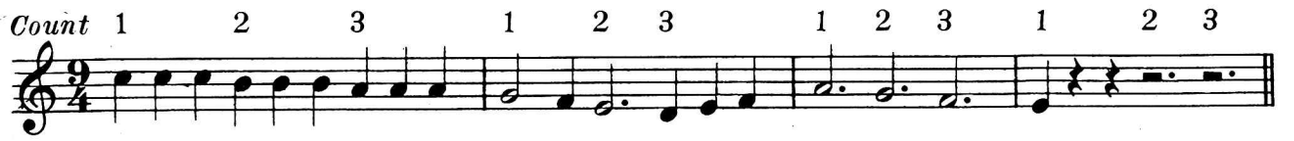
$\frac{6}{4}$ time is composed of two measures of $\frac{3}{4}$, viz.  and is counted like $\frac{6}{8}$ time, either two, or six, to a measure, as in the following example:

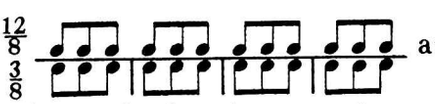


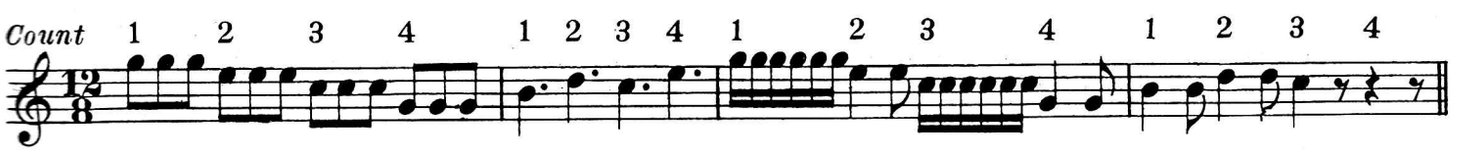
$\frac{9}{8}$ time is composed of three measures of $\frac{3}{8}$, viz.  and usually counted three to a measure, comprehending three eighths, or their equivalent to a count.



$\frac{9}{4}$ time is composed of three measures of $\frac{3}{4}$, viz.  and is counted like $\frac{9}{8}$ time, three to a measure, comprehending three quarter notes, or their equivalent to a count.



$\frac{12}{8}$ time is composed of four measures of $\frac{3}{8}$, viz.  and is counted four to a measure, comprehending three eighth notes or their equivalent to a count.



All of the foregoing are the different kinds of time in common use; beside these, there are others derived from them, which will be illustrated and explained in the second part of this work.

TEMPO

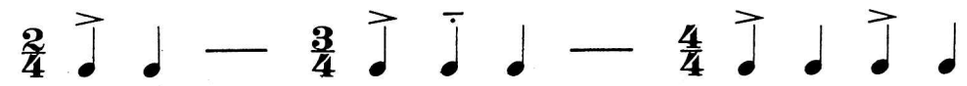
By tempo is meant the general movement or speed with which a piece of music is executed. It is indicated by terms, expressing the various degrees of rapidity. An appropriate one, "either alone, or with a modifier," is placed at the beginning, or, at some other point of the composition. A few of the most important ones are the following:

Largo	slow
Larghetto	less slow than largo
Lento	slow and steady
Adagio	very slow
Andante	Moderately slow
Andantino	diminutive of Andante a disputed term, some say faster, some slower
Allegro	quick - lively
Allegretto	slower than allegro
Moderato	Moderate pace
Presto	very quick

For other terms, see last page.

ACCENT

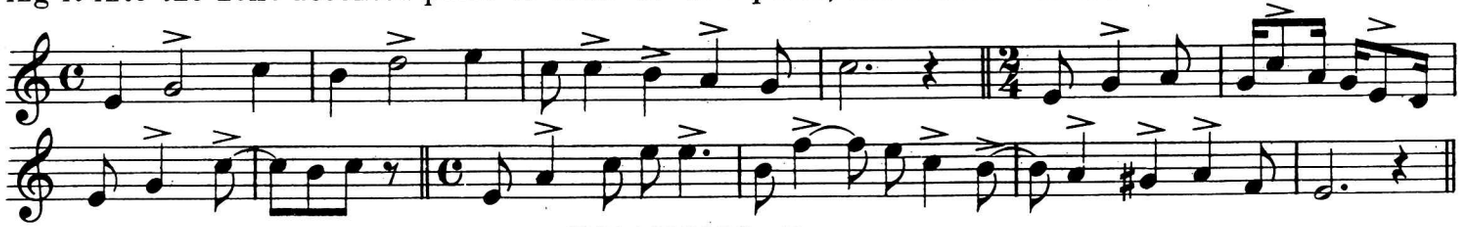
In music, accent is the force or emphasis laid upon certain notes and marks their position in the measure. There are two kinds. The Natural, also, variously called, grammatical, metrical, or fundamental; and the other, the Expressive or Oratorical. The natural, is the periodical, regular recurrence of the accent and falls of itself without special effort. The Expressive, is used to give more or less stress, on other than the regular accented portions of a measure. The Natural accent is never marked, but the Expressive, invariably, by the sign, > or ∧. In the following examples, the Natural accent is marked, only for the purpose of illustration.



It will be observed that in $\frac{2}{4}$ time, only the first note is accented; in $\frac{3}{4}$ time, the first and second, the chief accent, on one, and a weak accent on two, marked $\overline{\cdot}$. In $\frac{4}{4}$ time, the first and third notes are the accented ones. This subject will be further explained and illustrated in Volume II.

SYNCOPATION

Syncopation is a displacement of the natural accent by causing it to fall on a part or member of a measure, that regularly, is unaccented; and continuing it into the next accented pulse or beat. It is generally caused by notes of lesser value being placed before notes of greater value and also by tied and dotted notes, beginning on an unaccented pulse; the mark > or ∧ indicates this.



BEATING TIME

In ordinary tempo, both accented and unaccented notes are beaten.

In $\frac{2}{4}$ and $\frac{2}{2}$, ¢ time, the motions of the hand or baton are down and up.

In $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$ time, down, left, up.

In $\frac{4}{4}$, C time, down, left, right, up.

In $\frac{6}{8}$, $\frac{6}{4}$ time, in slow tempo, six motions are made, down, left, left, right, right, up. In rapid tempo, two motions down and up. Comprehending three pulsations for each motion.

In $\frac{9}{8}$, $\frac{9}{4}$ time, down, left, up, three pulsations for each motion.

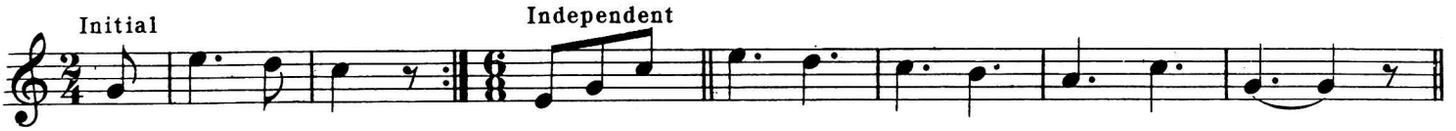
In $\frac{12}{8}$ time, down, left, right, up three pulsations for each motion.

In very slow tempo these principal beats are frequently subdivided by intermediate beats, and in very quick tempo, it often happens that only downward motions are needed. In such cases unaccented notes receive no special gesture.

INITIAL OR PREPARATORY MEASURE

When the first measure of a piece of music is incomplete, that is, but part of a measure, it is called initial or preparatory, and generally completed at the end of a strain or close; though it can be entirely independent.

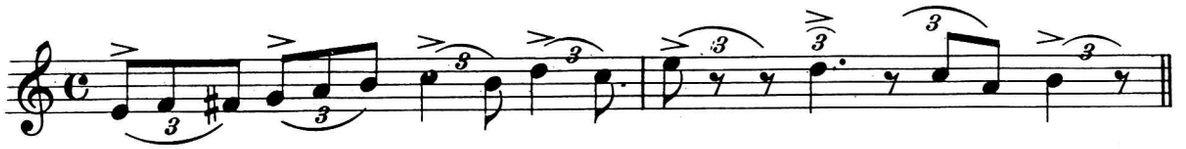
Example



TRIPLETS, SEXTOLETS, AND IRREGULAR GROUPS

A triplet is a group of three notes played in the time of two notes of the same value, or, one of the next greater value. Triplets, can also be represented by a single note, or notes and rests: they are distinguished from other groups, by the figure three, (*3*) placed above or below them. On account of having one note more than the marked time allows, they are to be executed a trifle quicker; the accent, is on the first note of the group.

TRIPLETS



A sextolet is six notes or their equivalent, marked with the figure *6*, and executed in the time of four notes representing the same value. The accents fall on the first of each two notes. Sometimes, two triplets are joined together and marked, (incorrectly), with a *6*, in such cases they are to be executed as triplets.

SEXTOLETS

The sextolets in the above, are accompanied by triplets, and the effect of *each group* in the *first measure* is that of *one measure* of $\frac{3}{4}$ time; and in the second measure, that of $\frac{3}{8}$ time; the eighth note in the last group is to be understood as having the same value as two sixteenth notes.

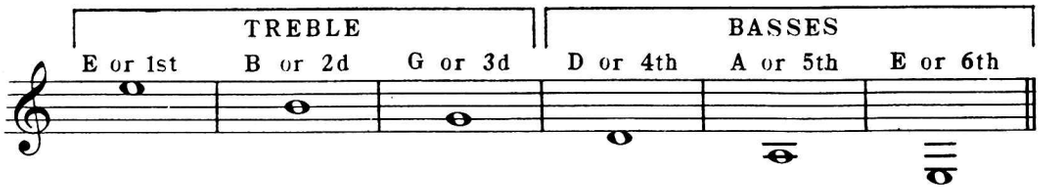
Other irregular groups, marked with a figure, indicating the number of notes to be performed, are often met with, and as they have no regular time order, they are to be executed rapidly and evenly, so as to be within time lengths; as for instance: five notes in the time of four, seven in the time of six, nine in the time of eight, and so on, each of the same denomination.

IRREGULAR GROUPS

Instruction for the Guitar

THE STRINGS

The instruction in this method is for the regular six string guitar, generally strung with three gut strings for the treble, and three silk wire covered strings for the basses. The strings take their names from the notes to which they are tuned, though they may also be designated by numbers, which beginning with the finest, are Treble E or 1st, B or 2nd, G or 3rd, D or 4th, A or 5th, Bass E or 6th. These are termed the open notes, and in pitch, the lowest of each string. But by pressing the strings with the fingers of the left hand, close to the metal bars, called the frets, the pitch may be raised. The following illustration shows the position of the open notes on the staff.

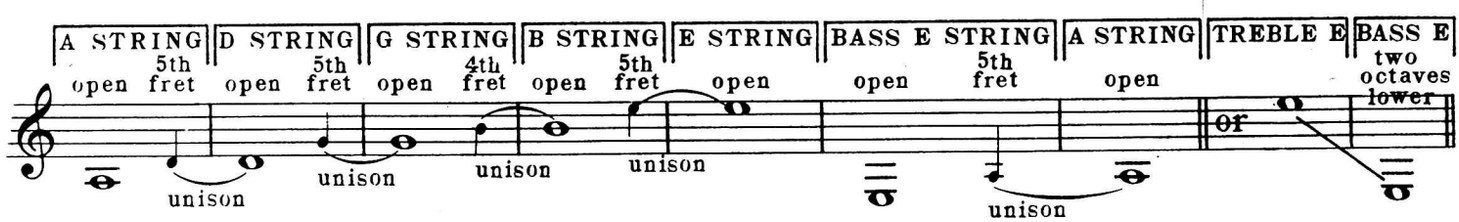


METHODS OF TUNING

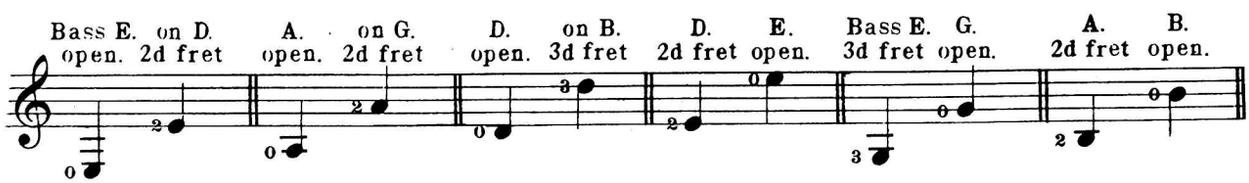
There are many ways by which the guitar may be tuned. The ordinary method is to tune the A or 5th string to an A tuning fork or pitch pipe, bearing in mind that the pitch of the A string is two octaves lower than either the fork or pipe. Having tuned the A string, press it at the 5th fret, to which tune the D string in unison, next press the D string, at the 5th fret to which tune the G string, next press the G string at the 4th fret to which tune the B string, next press the B string at the 5th fret to tune the treble E string, then finally tune the 6th or Bass E, so as when pressed at the 5th fret it will sound in unison with the open A string, or tune the Bass E two octaves lower than the Treble E. Beginning with the A string to tune is only a custom, any other string may be used for that purpose, or, one of the strings of the guitar may be tuned to the corresponding note of another instrument, and the other strings then tuned according to the above method. Tuning by the open strings may be attemped as soon as their sounds can be distinguished. All notes of the Guitar are written one octave or eight notes higher than their true pitch, and consequently sound one octave lower when played. In tuning from a Piano, sound the notes one octave lower than in the illustration for the open strings and tune each string in unison with its corresponding note.

The following example illustrates the manner of tuning, beginning with the open A string. The *small note* in each measure is the ***unison*** of the next open string, and the figure above it indicates the fret at which it is played.

TUNING



The tuning may be proved by trying the octaves, as in the following illustration. A figure at the side of a note, indicates the left hand finger.



SIGNS FOR FINGERING

Left Hand

The signs used to indicate the left hand fingerings are the common arabic figures.

0 — for an open string
1 — for the first finger
2 — for the second finger
3 — for the third finger
4 — for the fourth or little finger

Right Hand

The signs for right hand fingerings, approved by the majority of distinguished guitarists are the ones adopted in this method. They are,

a cross, +	for the thumb
one dot, .	for the first finger
two dots, . .	for the second finger
three dots, . . .	for the third finger
four dots, ...	for the fourth or little finger

The Fingernails

The fingernails should be carefully trimmed, so as not to interfere with the strings, either in pressing or striking them.

POSITION OF THE GUITAR

The position of the guitar while playing, is of the utmost importance, and the one that conduces to its greatest ease, in performance, is that of elevating the left foot by resting it on a hassock, and then placing the lower concave side of the instrument, on the left thigh, "as shown in the half tone engraving in the front part of the book." The right arm rests on the lower edge of the top, or sounding-board, with the wrist and arm on a level, and just over the end of the bridge. The lower end, or largest part of the guitar, is placed against the right thigh, to prevent it from slipping. In this position the guitar is balanced and kept in place, by the right arm alone, leaving the hands free to manipulate the strings.

Position of the Left Hand and Fingers

On the correct position of the hand, depends the ease and agility of the fingering; to attain this, place the guitar in the position described for holding it, rest the ball of the thumb against the the middle of the neck, opposite the first finger and in the direction of, and parallel to the frets. While this is the usual place for the thumb, its exact position cannot be so stated, but what it will be necessary, at times, to change it, because its place on the neck is regulated wholly by the position that the hand and fingers assume, but the principal thing to bear in mind is that it must always remain against the neck and never placed in the space between the forefinger and thumb, regardless, of the movement of the hand or the position of the fingers, on the finger-board. The wrist is curved, - more or less, - and away from the side of the neck, with the fingers extended, so as to easily cover the distance of four frets, without moving the hand, and ready to press the strings with force close to the frets. The use of the left thumb to press the Bass E or A strings is now generally discarded, as it displaces the hand and fingers, from the true position. Passages so marked, are often better played by the fingers, or by barring.

Position of the Right Hand and Fingers

Place the 1st, 2nd and 3rd fingers on the G, B, and E strings, in the order named; and the thumb on one of the bass strings; draw the fingers *far* under the hand, with the thumb outside and extending beyond the fingers, in the direction of the finger-board. In this position, the fingers strike the strings obliquely and then glide off toward the palm of the hand. The hand is held perfectly steady without any useless rising or falling, the action and force being from the fingers alone. Care must be taken not to droop the lower part of the hand, nor should the fingers touch adjoining strings after striking. The thumb strikes the strings with the fleshy part, at the side of the nail and glides with a downward movement toward the next string, and may rest on it. The downward movement, and resting of the thumb is important, as it not only produces a firm, full and found tone, but also assists in steadying the hand. The principal exception to the resting of the thumb, after gliding, is when the next string is struck at the same time with that of the thumb; then, it strikes and returns with a rotary movement, or remains poised, just above the strings, ready to strike again. Ordinarily the strings are struck by the fingers a little below the sound hole, and by the thumb just over its edge. If the place of striking is varied, so will the tonal quality be varied but this requires no change in the set position of the thumb and fingers. Resting the little finger, or any other, on the sounding board is a detriment to force, tone and execution, and therefore, is to be avoided. Any alteration of the right hand position, is for temporary effects only.

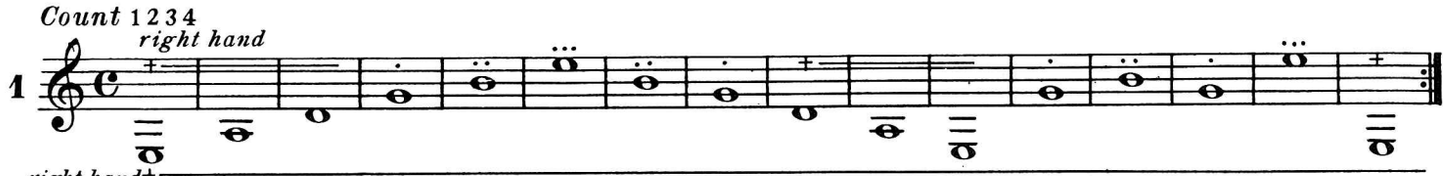
Right Hand Fingering

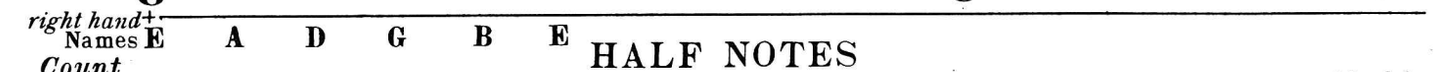
Ordinarily the bass or covered strings are struck by the thumb and the gut or treble strings by the first and second fingers alternately. In scale passages the mode of procedure is to rest the 1st, 2nd and 3rd fingers on the G, B, and treble E strings, in the order named, while the thumb is striking the notes on the bass strings; and to rest the thumb on a bass string while striking with the first and second fingers alternately, the notes on the treble strings. As for example, take the natural scale (on page **20**) and beginning with the bass E string, strike with the thumb, all notes on the covered strings as far as F at the third fret of the D string; then raise the fingers off the treble strings, and rest the thumb on the D string, and let it remain there, while alternating with the first and second fingers on the treble strings. The alternating begins with the G string, by striking it with the first finger, and the next note A, with the second finger, and so on. Alternating at each note until the highest note of the scale is played. Then descend, striking in the same manner, until the D string is reached. Then rest the fingers on the treble strings, same as before, and strike the covered strings with the thumb, as in ascending. The thumb, after striking glides to, and rests on each succeeding string, even if only momentarily. The fingers must be well under the hand, and after striking, glide toward the palm— as explained in the chapter on right hand position. After thoroughly practicing the above mode of fingering, the following ways may be attempted. 1st: By striking alternately with the thumb and first finger on all the strings. With this manner of striking neither the thumb nor finger rests on any of the strings. 2nd: By alternating with the first and second fingers on all the strings. With this way of striking, the thumb can rest after the notes on the bass E have been played. The thumb sliding to and resting on each succeeding string, as far as the D, and remaining there until the return of the first and second fingers. Then the thumb moves and rests on each lower string until the bass E is reached. The resting of the thumb with this mode of fingering is not absolutely necessary. These different fingerings are often combined and sometimes the third finger is used in connection with them. All these ways of striking will be illustrated by examples as we proceed. It should be here explained that neither the thumb nor any of the fingers are confined to certain strings, but on the contrary are to be used on all—as occasion requires.

The Open Strings

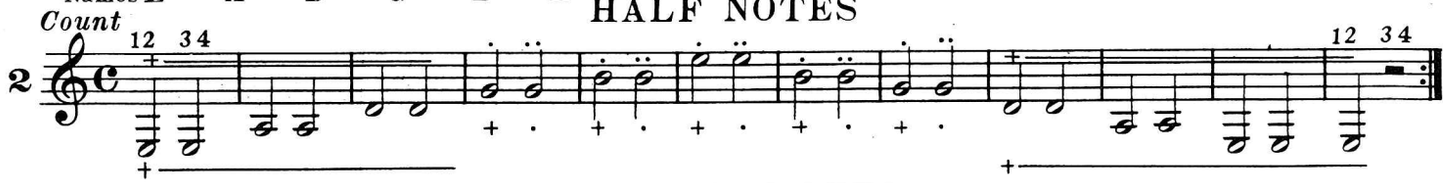
The following ten exercises are for the purpose of learning the open notes, or strings, their position on the staff, the manner of striking them, and as lessons in $\frac{4}{4}$, or common time. (Re-read the chapter on time). The first and second exercises have two fingerings marked for the right hand—practice both. Always glide the right thumb to the next string, and let it rest, if possible.

WHOLE NOTES





HALF NOTES



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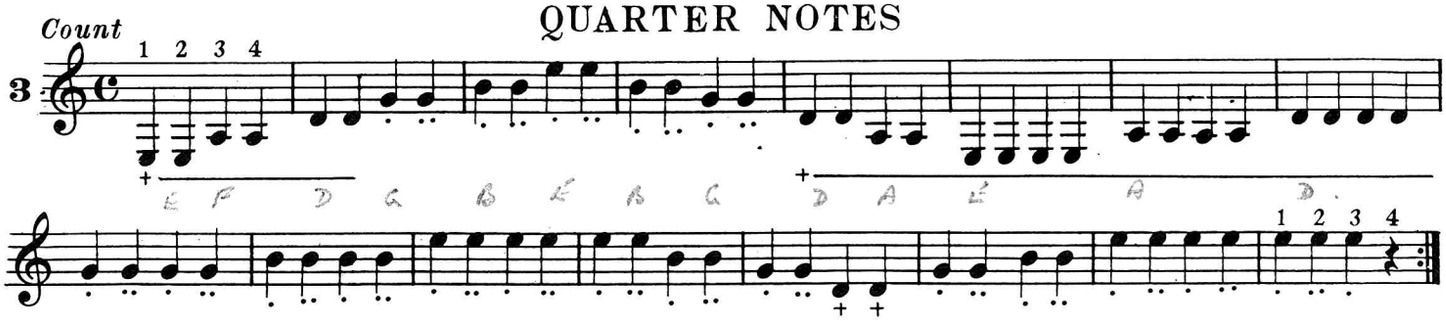

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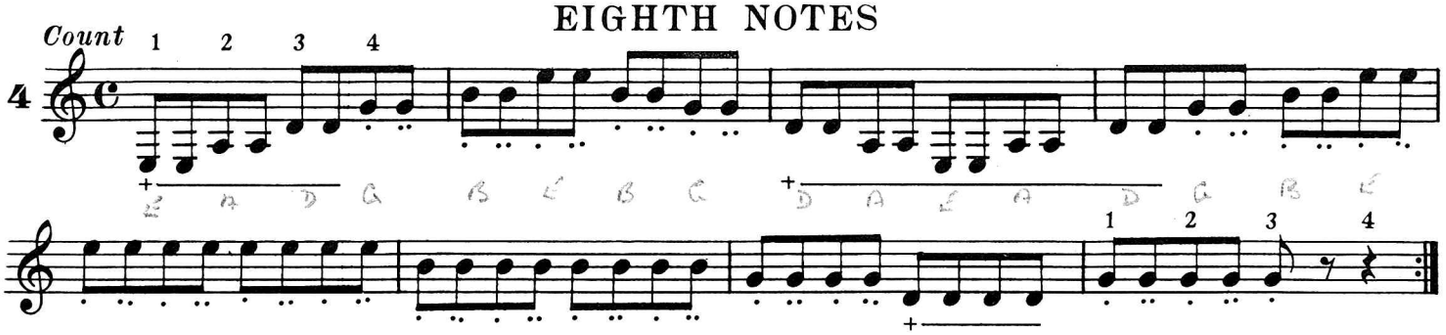

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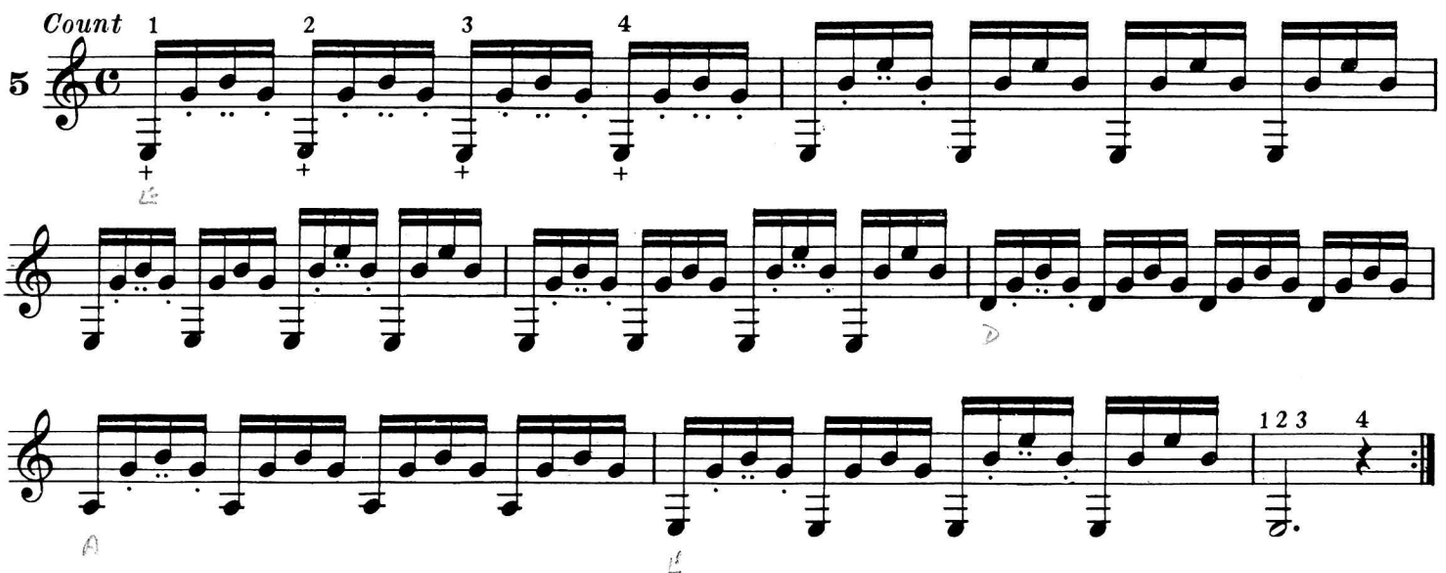
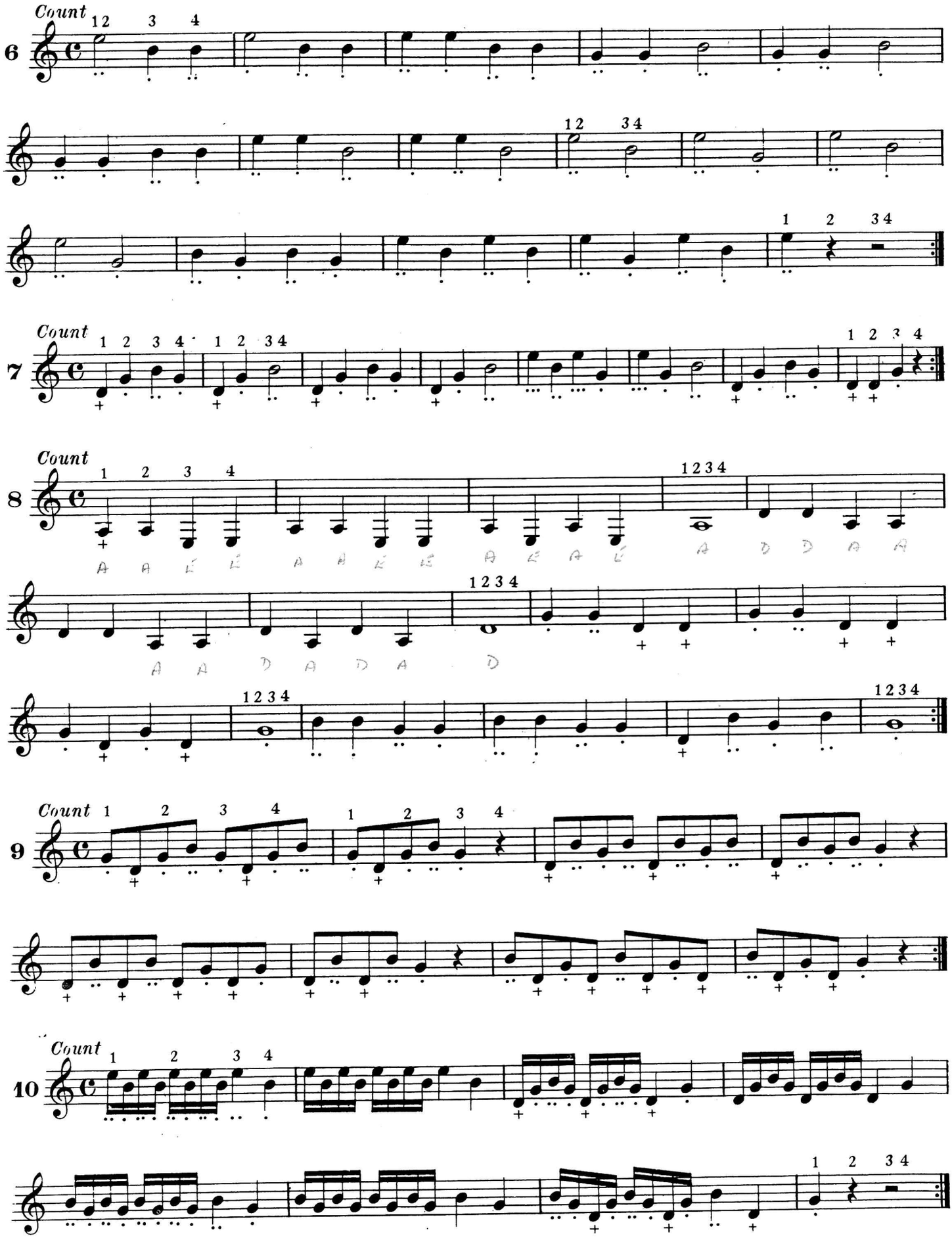
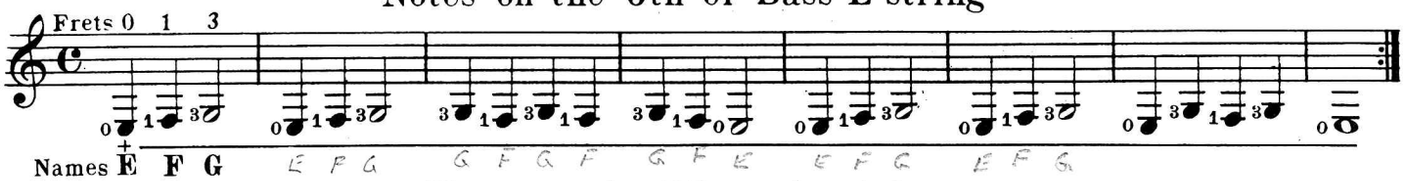



Count
6
7
8
9
10

The following eight exercises, show the notes on each string, as far as the third fret. The right hand fingering is marked by the cross and the dots, and that of the left hand, by the figures placed before the notes. The figures above the notes indicate the frets at which the left hand fingers are placed. Observe that the figures for the frets and left fingers coincide.

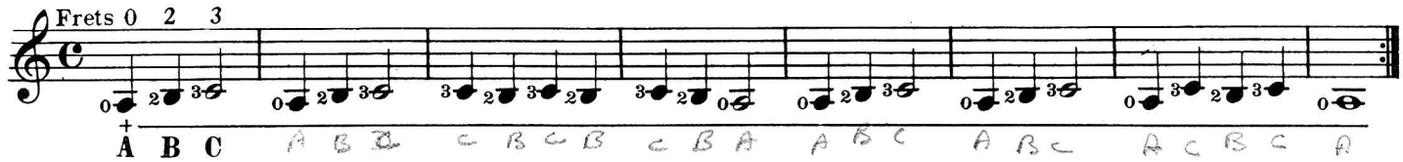
Notes on the 6th or Bass E string

1



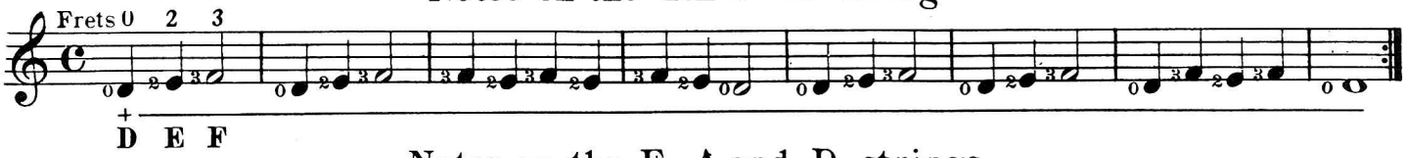
Notes on the 5th or A string

2



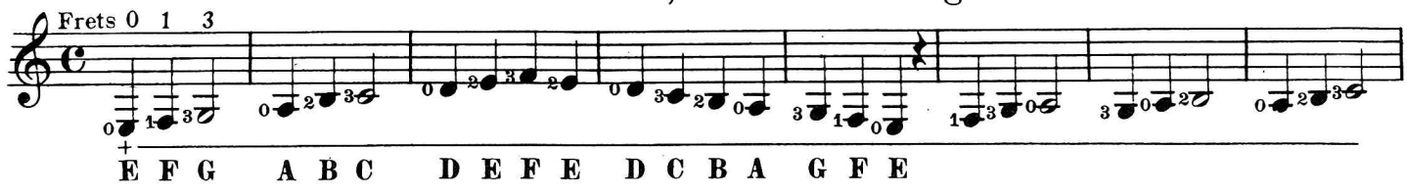
Notes on the 4th or D string

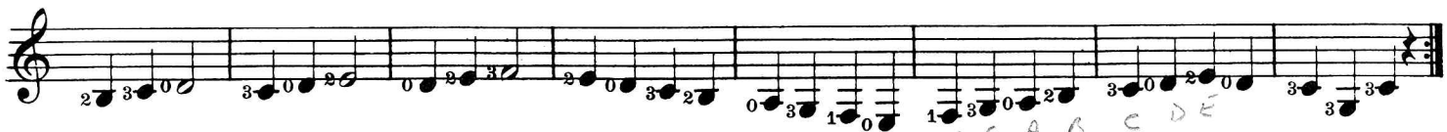
3



Notes on the E, A and D strings

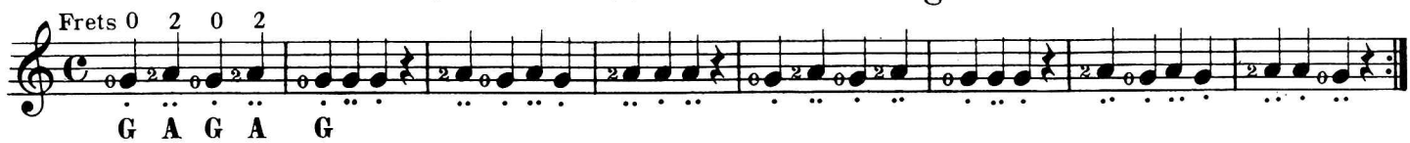
4





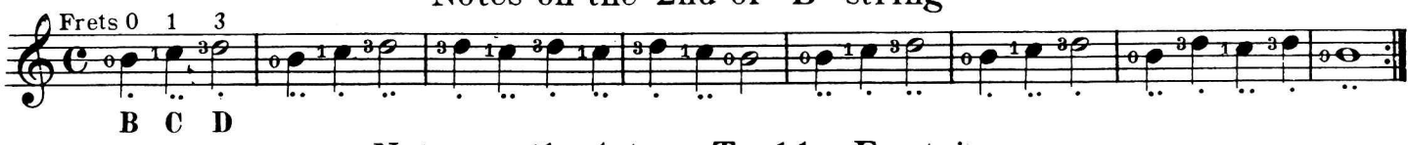
Notes on the 3rd or G string

5



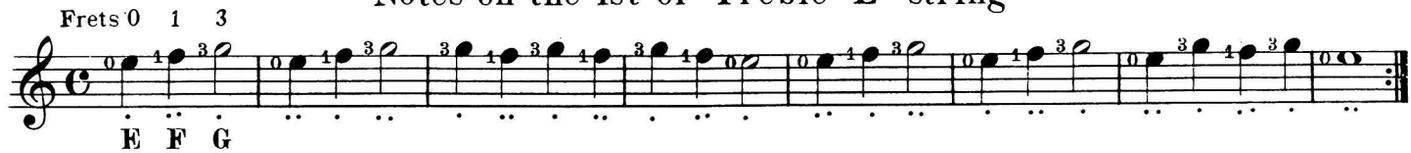
Notes on the 2nd or B string

6



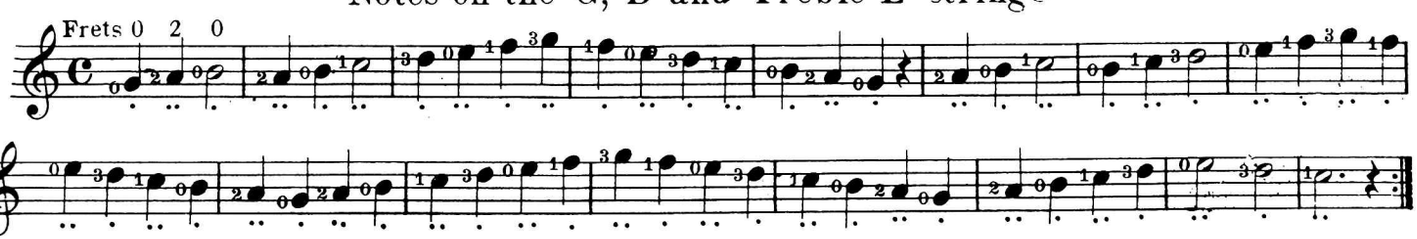
Notes on the 1st or Treble E string

7



Notes on the G, B and Treble E strings

8



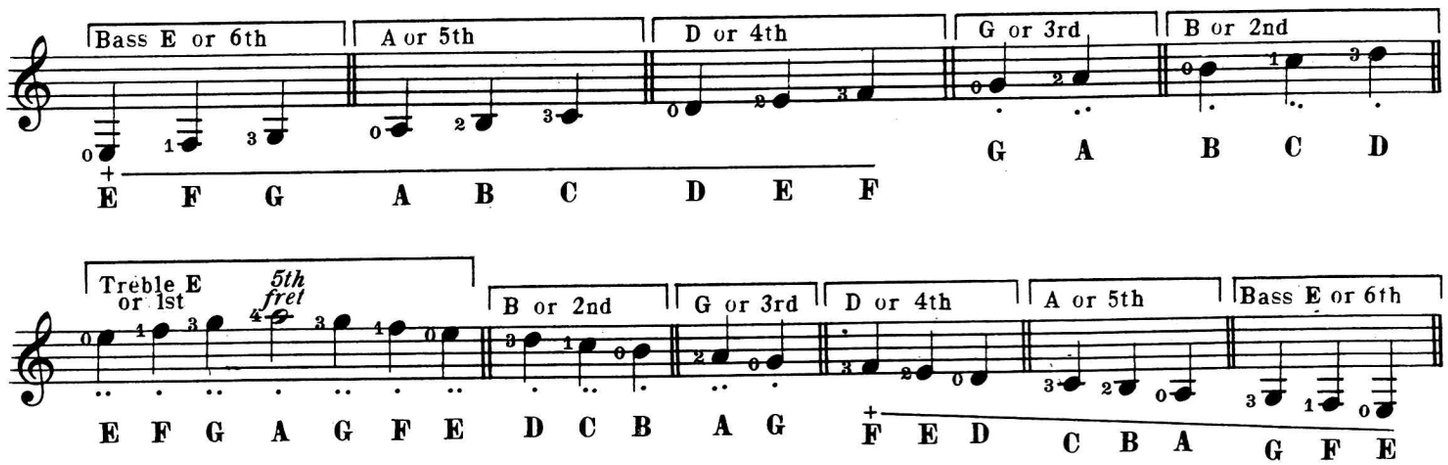
The First Position

By position is meant the place of the left hand fingers on the finger-board, which is determined by the fret at which the forefinger is placed. The extent of the first position, is from the first to the fourth fret: as fingered by the 1st, 2nd, 3rd and 4th fingers. This subject will be further explained under the head of positions, in the second part of this work.

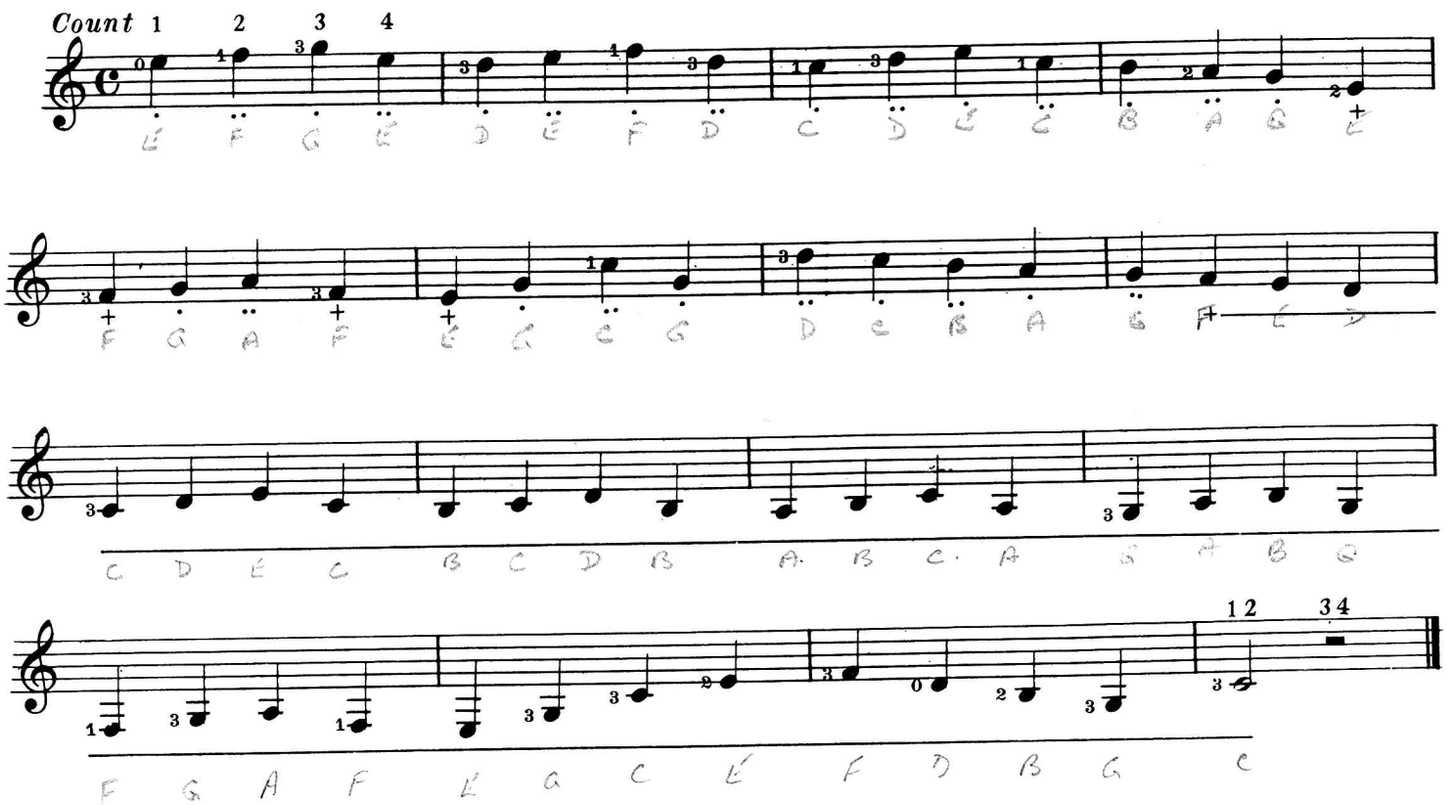
NATURAL SCALE

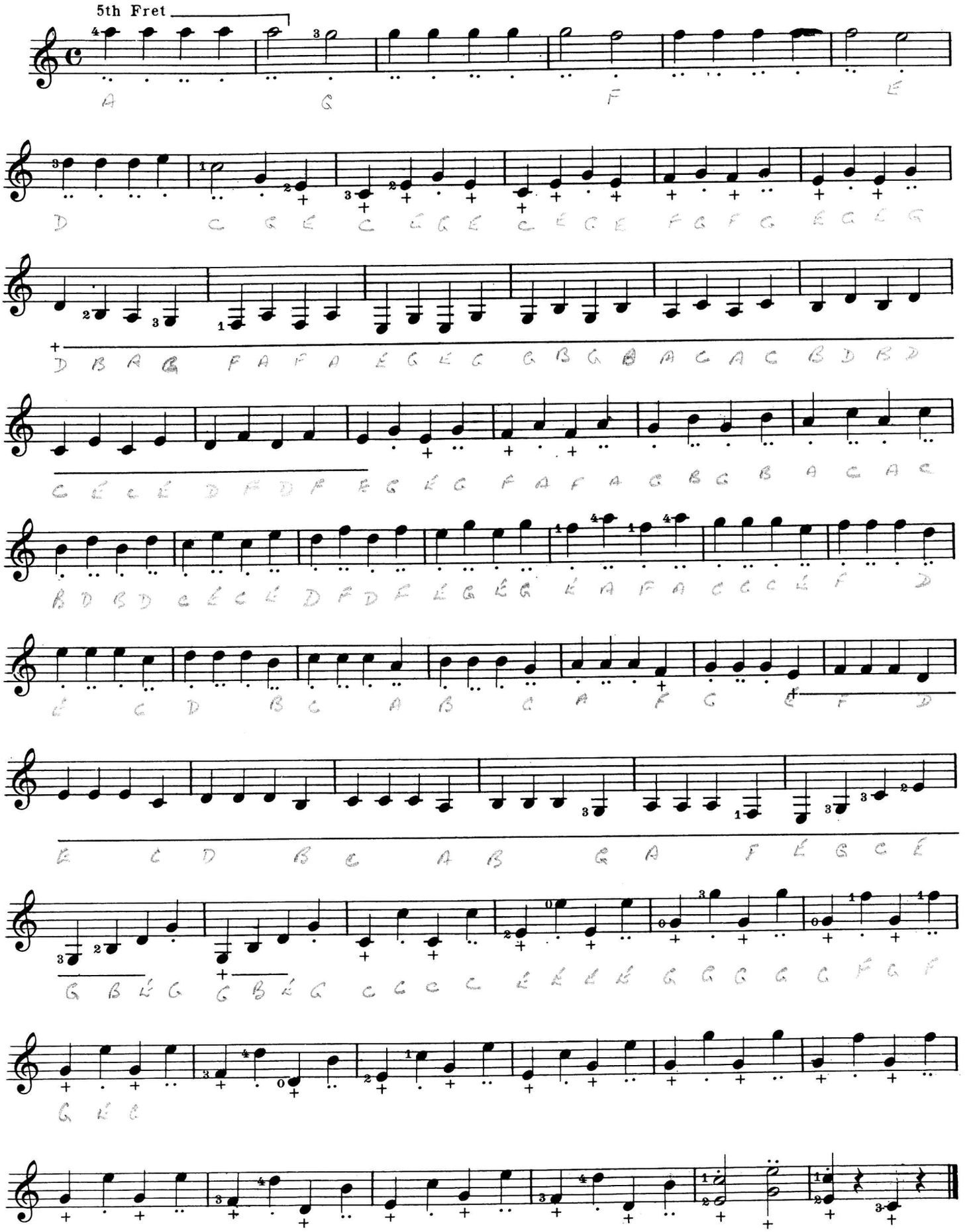
The following scale shows the natural notes on each string, as far as the third fret, with the exception of the treble E, which includes the note A, at the fifth fret. It is called natural, because no sharps or flats are used in its construction. The fingerings for both hands, are the same as in the preceding exercises, excepting the A, at the fifth fret, which requires the fourth finger.

Natural Scale



EXERCISE FOR READING

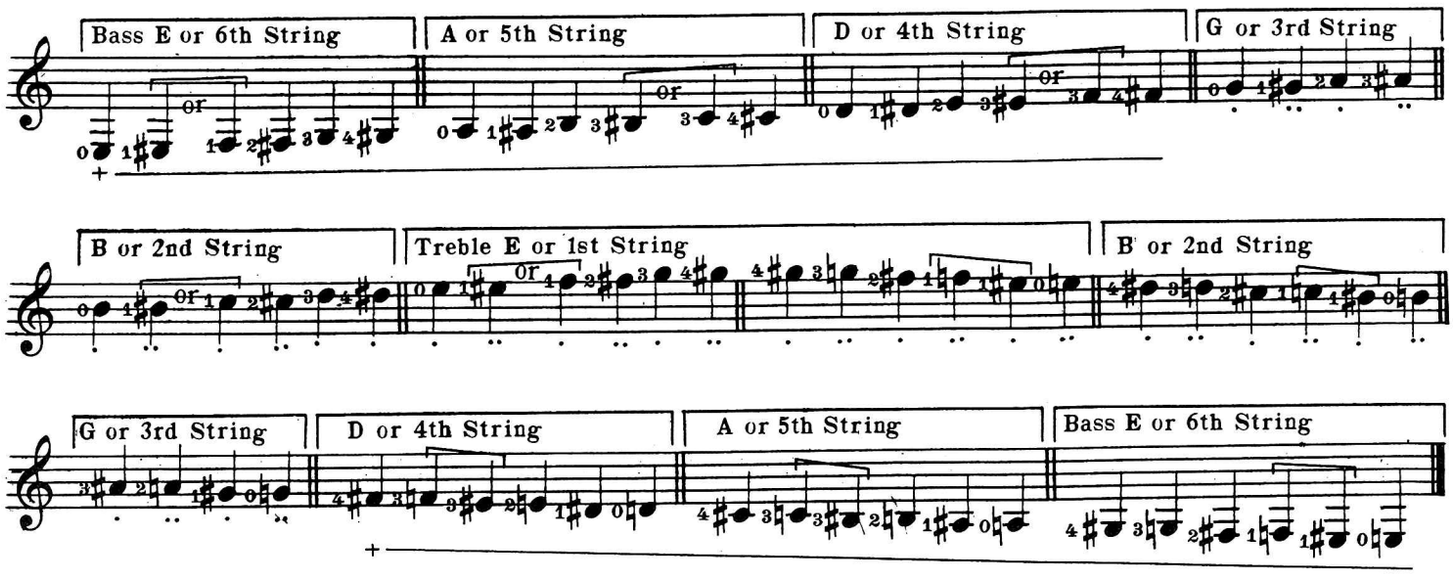



5th Fret

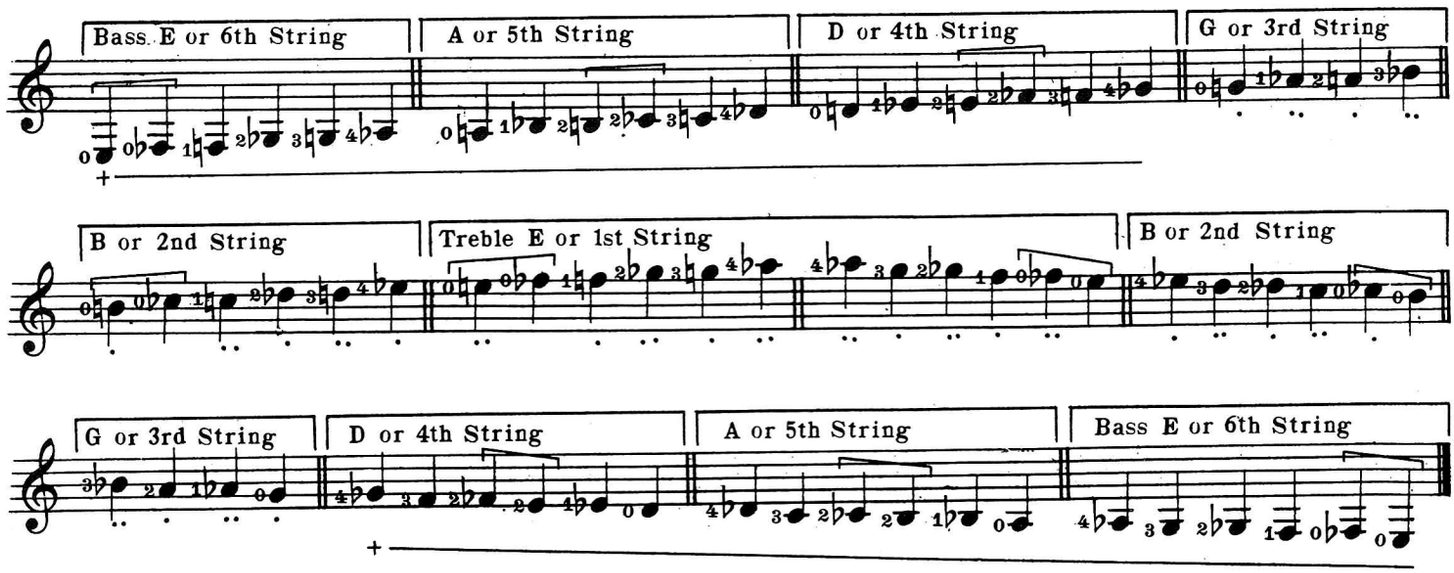
Chromatic Scale

A Chromatic Scale consists entirely of semitones or half steps, as from one fret to the next, on the guitar. Notes with a bracket over them are the same in sound.

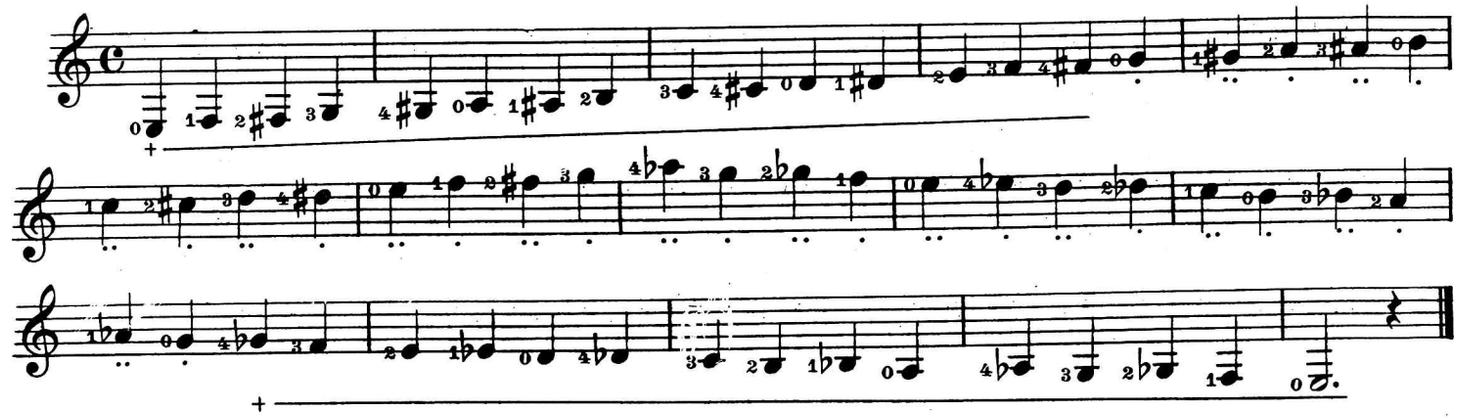
Scale-with Sharps and Naturals



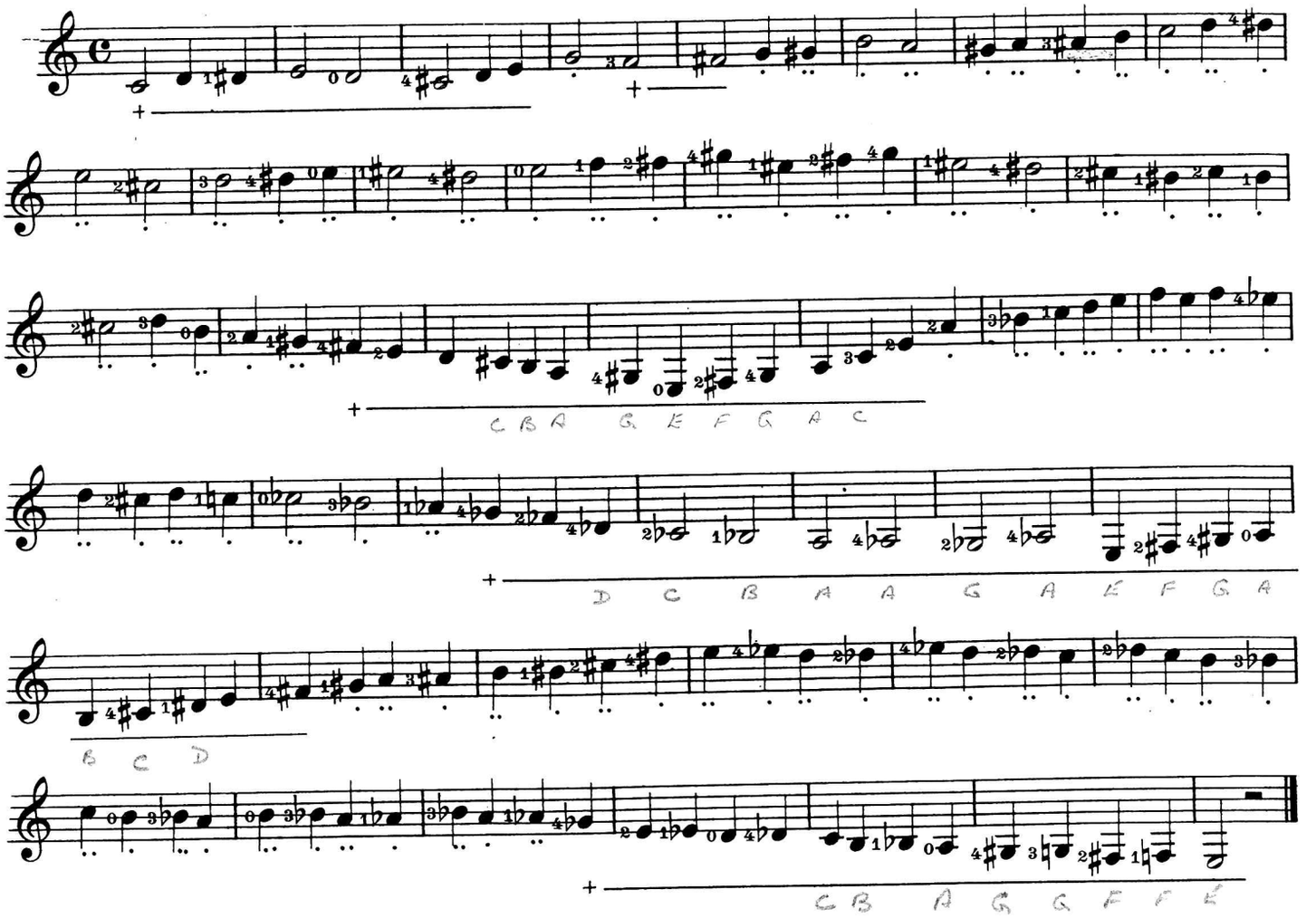
Scale-with Flats and Naturals



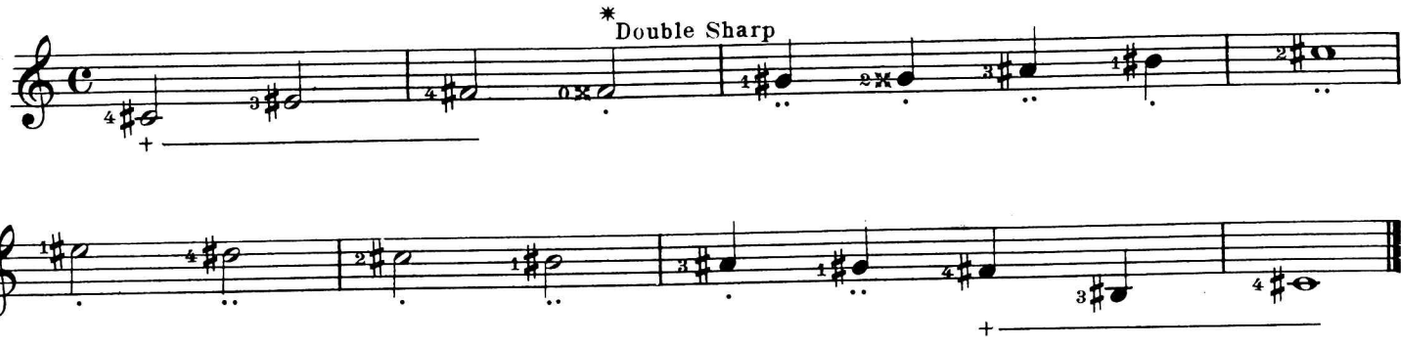
Scale-with Sharps ascending and Flats descending



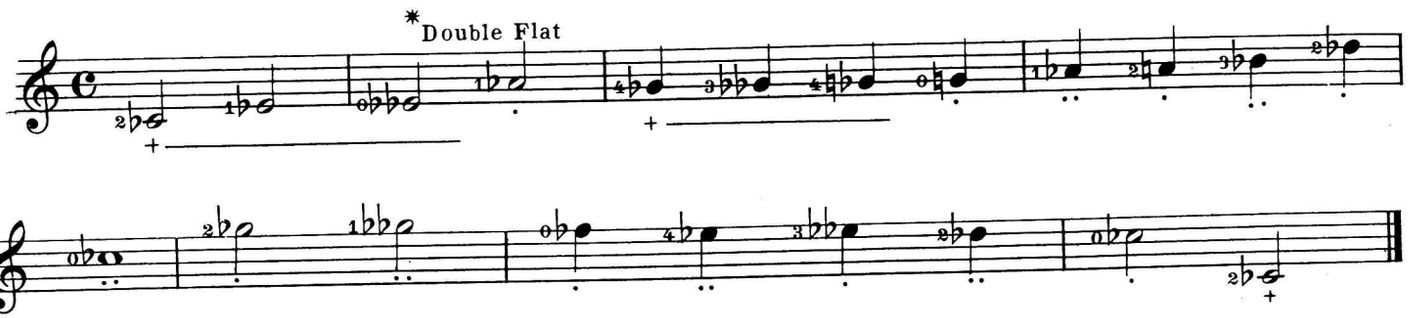
Exercises with Sharps, Flats and Naturals



Exercise with Sharps and Double Sharps



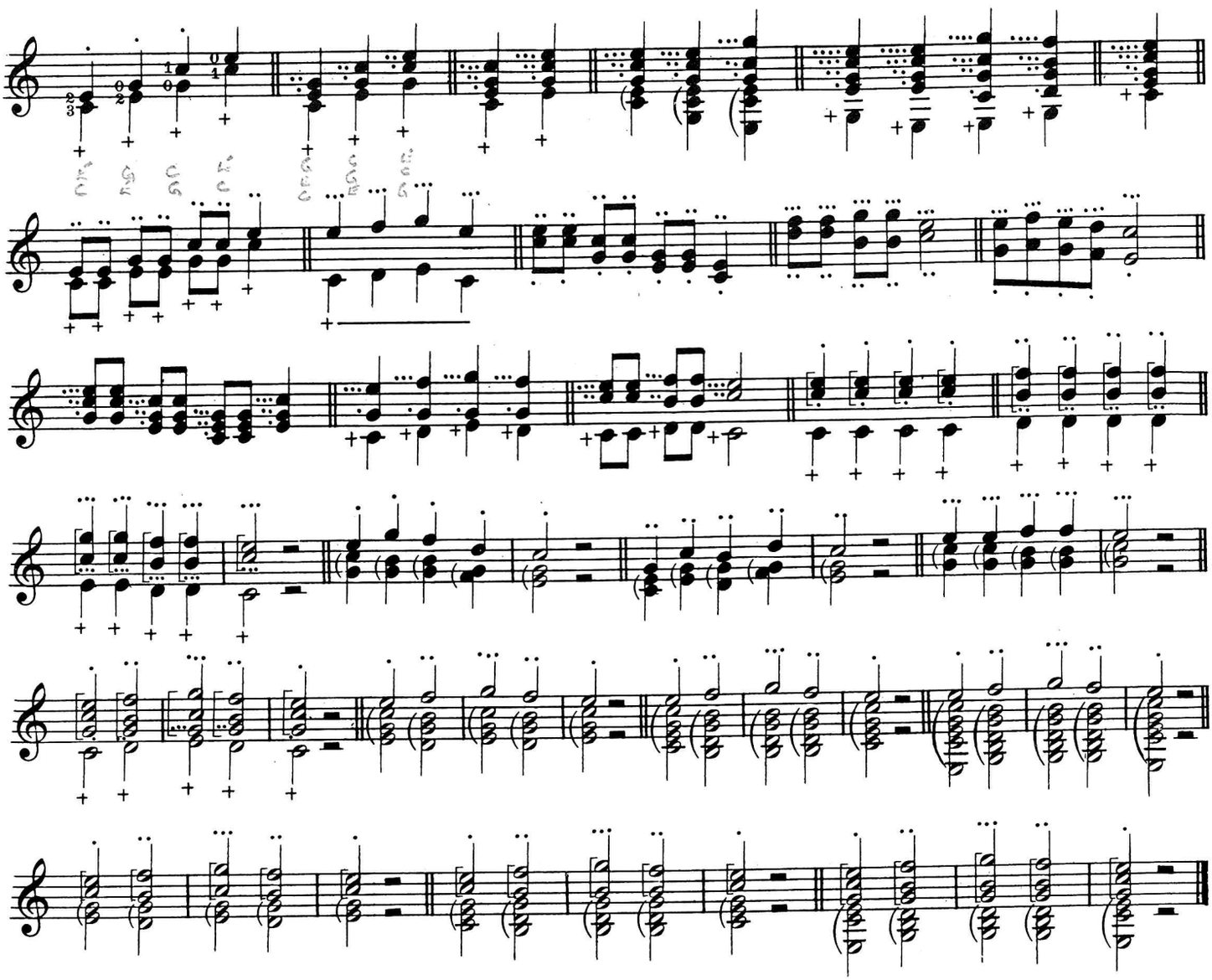
Exercise with Flats and Double Flats



* Re-read the Chapter on accidentals on Page 5

CHORDS AND THE DIFFERENT WAYS OF STRIKING THEM

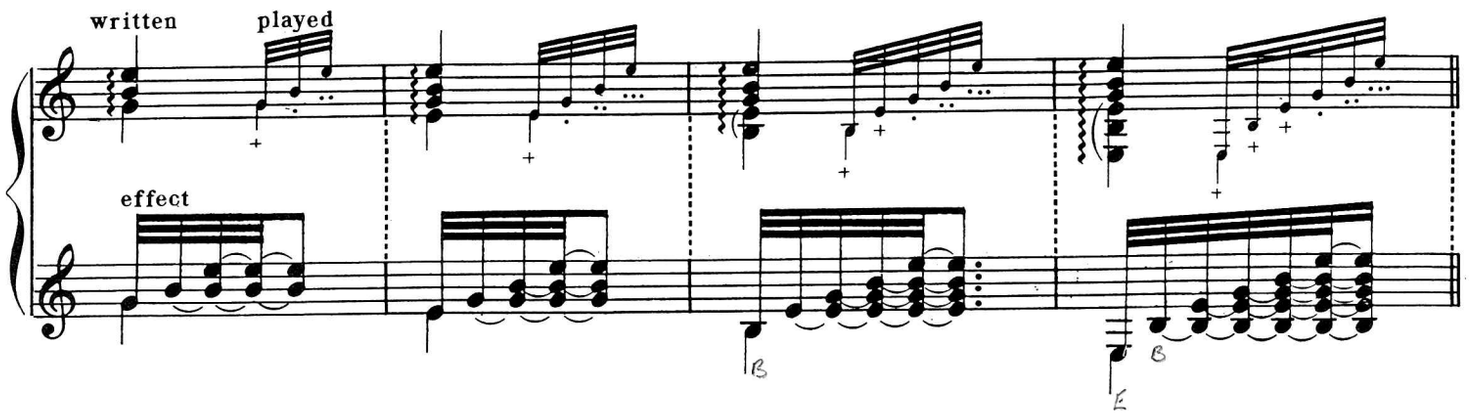
Chords are formed by the union of two or more agreeably sounding notes, placed above each other; and when so placed, are to be struck together. On the guitar, the ordinary manner of striking chords of two notes, is with the thumb and first finger; of three notes, with the thumb, first and second fingers; of four notes, with the thumb, first, second and third fingers; of five and six notes, by sliding the thumb across the bass strings, at the same time that the fingers strike the treble strings. The fourth or little finger is used in striking chords of five notes, when not on adjoining strings. Chords of two notes are also played by striking with the thumb and second finger; second and third fingers; first and third fingers; thumb and third finger; of three notes, with thumb, first and third fingers; thumb, second and third fingers; also by striking the lowest note with the thumb, and the two highest notes, by drawing either the first, second or third finger back over them; or by striking the highest note with any one of the fingers and the two lower notes with the thumb. Chords of four, five and six notes, may be played in the same manner as described in the last two ways. Striking with the thumb alone, will be explained while considering the Rasgado, on a subsequent page. With all these different ways of striking, the thumb and fingers are first placed on the strings that are to be struck and when ever possible, the thumb should slide to and rest on the next string. The student is not expected at this stage of his studies, to be able to play all of the chords and fingerings in the examples which follow; but should refer to them when ever occasion requires. The chord exercises which follow the explanation of the Bar, should now be taken up and thoroughly practiced.



Rolled or Arpeggioed Chords

Chords with a wavy line before them are rolled or arpeggioed: that is, beginning with the lowest note they are played one after another with great rapidity and produces an effect quite different from that of striking them all at once: and one that is of frequent occurrence and utmost importance in playing the Guitar. The striking thumb and fingers are first placed on the strings to be struck and then rolled off in succession. Chords thus played are also called wave chords.

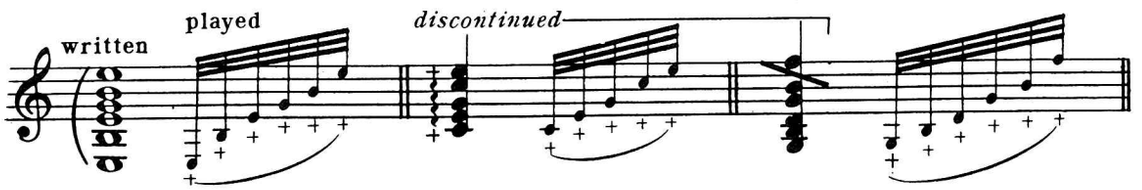
EXAMPLES



The Rasgado or Thumb Slide

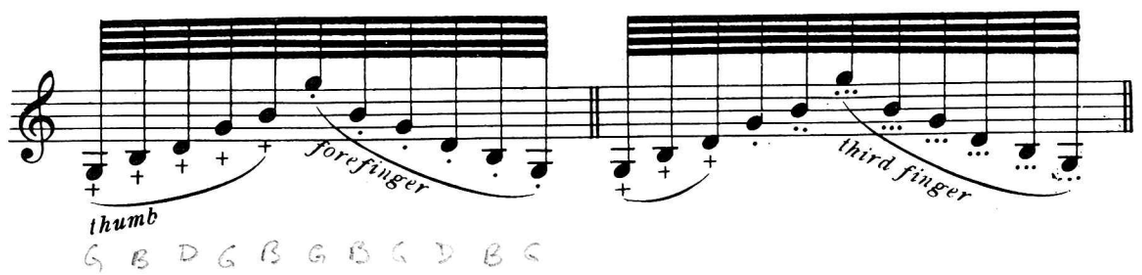
The Rasgado is performed by sliding the right thumb across the strings, from the lowest to the highest note of a chord. It is effective in soft, as well as in loud passages, but should be introduced with taste and judgment: not indiscriminately. It is indicated by a curved line placed before the notes [(]. A wavy line with a cross at either end, or a line placed through a chord, formerly used to indicate the Rasgado, is now discontinued. The speed with which Arpeggio and Rasgado chords are to be played, will depend on the character of the piece and the effect desired.

EXAMPLES



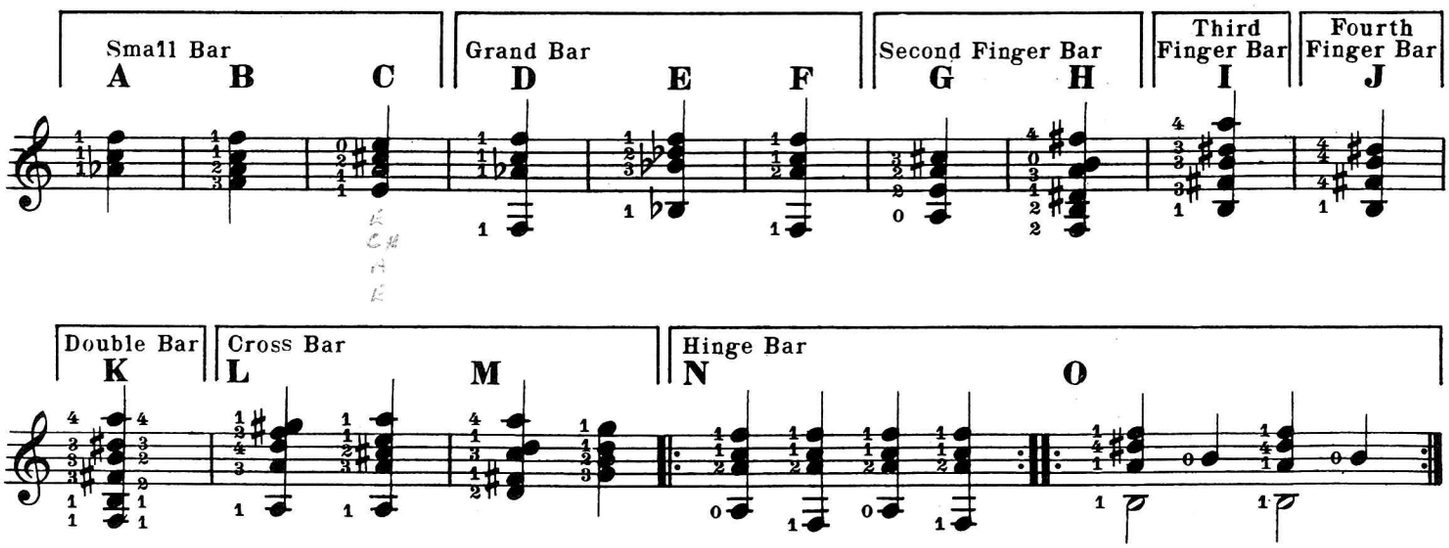
Sometimes in rapid arpeggio passages, the right forefinger is used in connection with the thumb by drawing it back over all the strings: from the highest to the lowest, producing an inverted arpeggio. Another and perhaps smoother way of playing similar passages, is to strike the covered strings with the thumb, and the treble strings each with a finger, and as the third finger touches the highest string, it is immediately drawn back over all the others, to the lowest note of the chord.

EXAMPLES

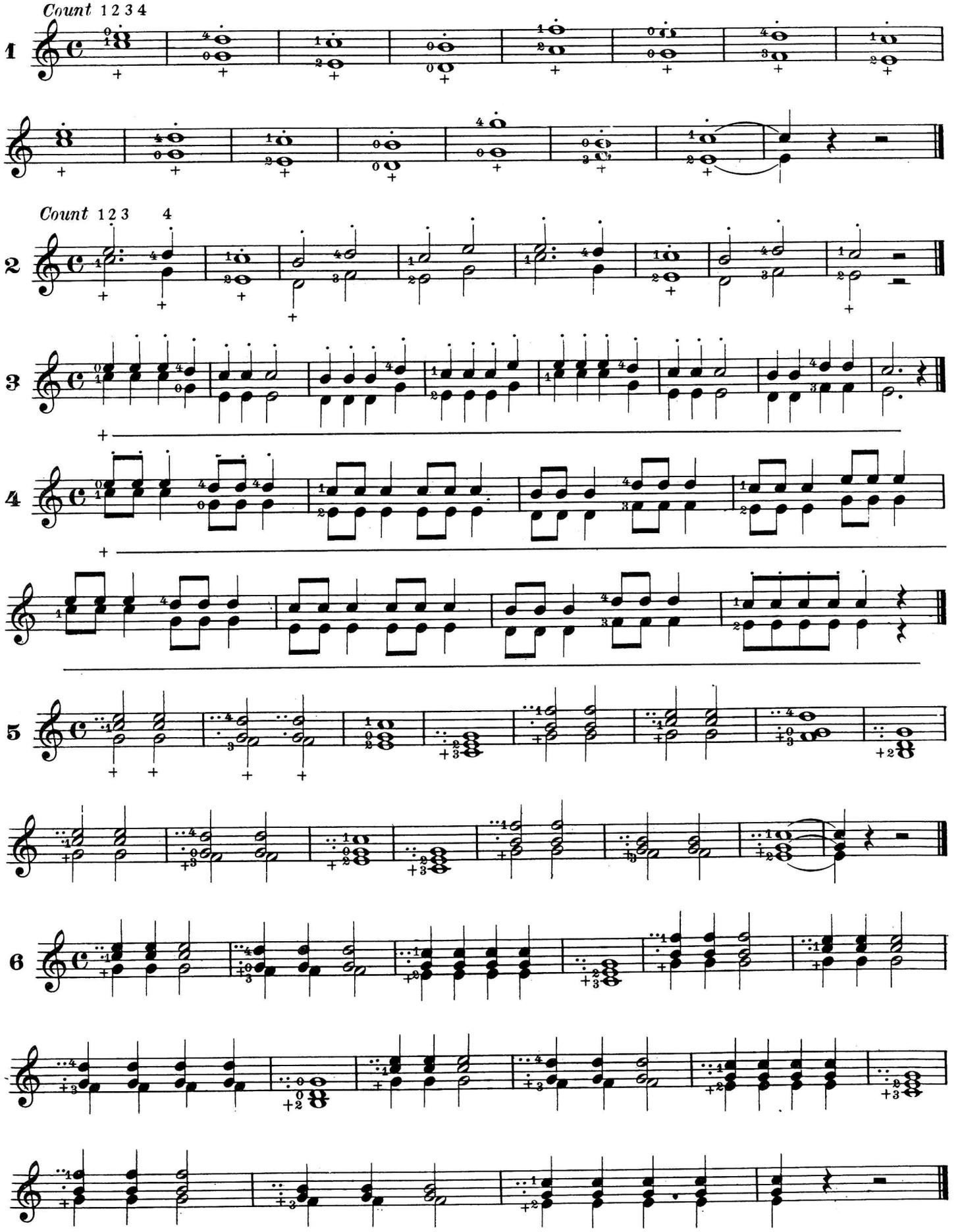


The Bar - (Barre)

Pressing two or more strings at the same time with a finger of the left hand, is termed barring. Any finger can be used for that purpose, according to requirments. The bar is usually classified as *great* and *small*: the difference being in the number of strings pressed at once. If two or three, it is called the *small* bar; if four, five or six, the *great* or *grand* bar. Besides these, there are three other varieties or variations of the above: to which particular names have been given, viz.: Double Bar, Cross Bar, and Hinge Bar. In the execution of the different bars the ball of the left thumb is always placed on the neck of the instrument; the exact spot being determined by the position of the notes in the chord requiring a bar. Likewise the finger or fingers performing the bar, cannot always be in the same form, or at the same angle, in each and every chord, but must be regulated by what is most convenient in each case. In the Small Bar at **A** and **B**, the first finger is placed flat, while at **C**, only the forepart of the finger presses the two strings, the second joint being raised so as not to touch or interfere with the open E string. In making the Grand Bar, as at **D**, **E**, and **F**, the first finger is laid flat and on a line with the fret. The Second finger bar at **G** and **H**, is performed in the same manner as at **C**. At **I** the third, and at **J** the fourth finger bar are self explanatory. The Double Bar occurs when two fingers are employed; each pressing two or more strings at the same time: as in the example at **K**. The Cross Bar is performed by the first finger of the left hand, pressing two notes at different frets. In order to do this the finger must be placed across the fret in such a way that it presses both the highest and lowest notes at the same time and with equal force. The procedure is as follows: Press the highest note of the *bar* with that part of the finger near the knuckle, and the lowest note with the part near its end: see examples **L** and **M**. The Hinge, is properly an accessory of the Grand Bar because it is always used in connection with it. Its particular duty is to keep the position intact and prevent unnecessary movements of the hand and fingers. It is executed by the forefinger of the left hand rising and falling on the strings, according to requirements. In some cases the contact with the string is made with the lower part of the finger near the knuckle, and at other times with the part near the end. At **N**, the forefinger is raised just high enough, so that only the lower part presses the first and second strings, the Basses being free or open, now lower the finger to the bass F, forming the Grand Bar: then continue raising and lowering the finger: using first the one and then the other bass note, "A and F." This raising and lowering constitutes the Hinge. At **O**, the Hinge is performed by raising and lowering, the lower part of the finger, while holding the bass note with the end.



CHORD EXERCISES

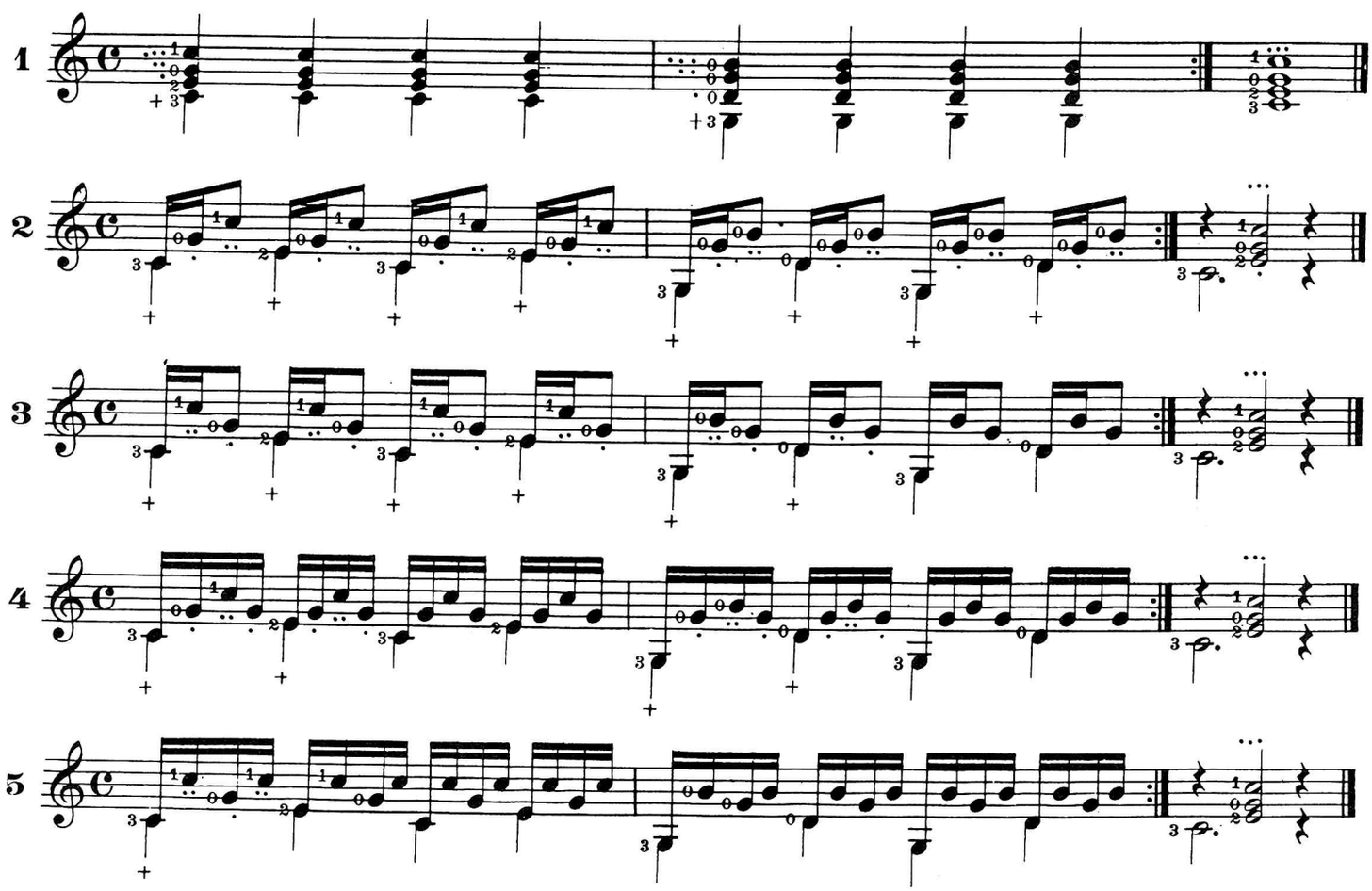


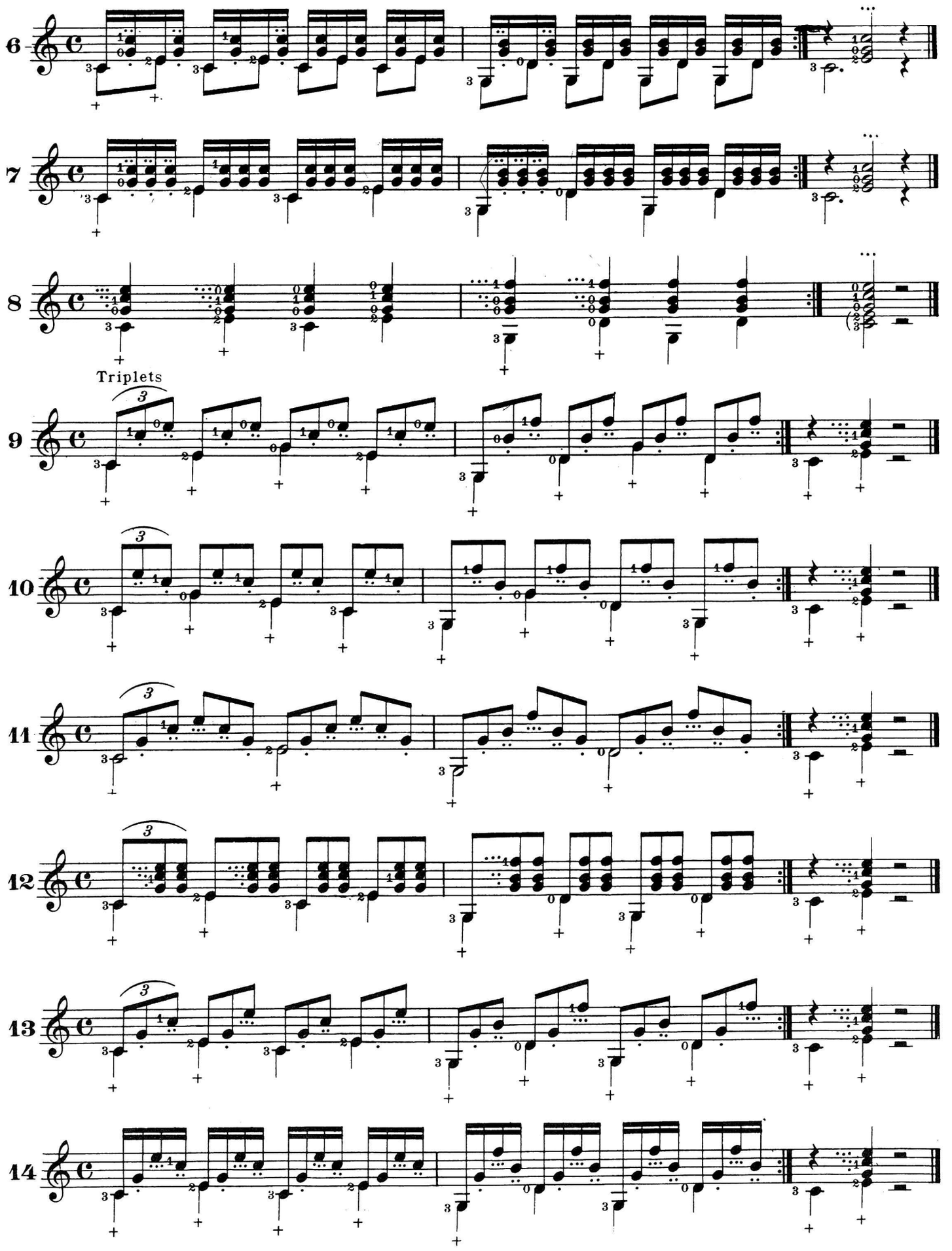
Arpeggios or Broken Chords

Playing the notes of a chord successively is termed arpeggio and occurs constantly in music for the guitar. Beside the agreeable effect they produce, they are especially valuable as studies and for giving strength and agility to the right hand fingers. Arpeggios are not confined to any particular form but can appear in a great many ways. The following exercises show a few of the different forms. The chords written above each series show the notes to be arpeggioed and the fingering of the left hand, and should be practiced a number of times before attempting the arpeggios. In playing, the left hand fingers are first placed on the notes forming the chord, and as a rule should remain there until their removal becomes necessary. The right thumb after striking, slides to and rests on the next string, while the fingers are playing their respective notes, unless the next string is struck immediately after: then, it is to be raised, and remain poised just above the string, until ready to strike again. In striking chords, the movement of the thumb and fingers should be simultaneous.

For example: In number **20**, first group, the thumb strikes the Bass note C, and glides to the next string at the same time, that the first finger strikes the G string; which glides off toward the palm of the hand, as if to touch it. The thumb meanwhile resting on the next string, (which is D), until ready to strike again. The second and third fingers strike their respective notes, in the same manner as the first finger, "that of gliding off the string toward the hand." In the second group, E and G are struck together by the thumb and first finger, with a movement as if they were being twisted. This causes the vibrations to be across the face of the instrument, and avoids the snapping of the strings against the finger-board: as is the case, when they are pulled up. It will be observed, of course, that in such cases as the last, that the thumb cannot glide and rest on the next string. In striking full chords, the same gliding movement of the thumb is to be observed, when practical.

ARPEGGIOS OR BROKEN CHORD EXERCISES

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Triplets
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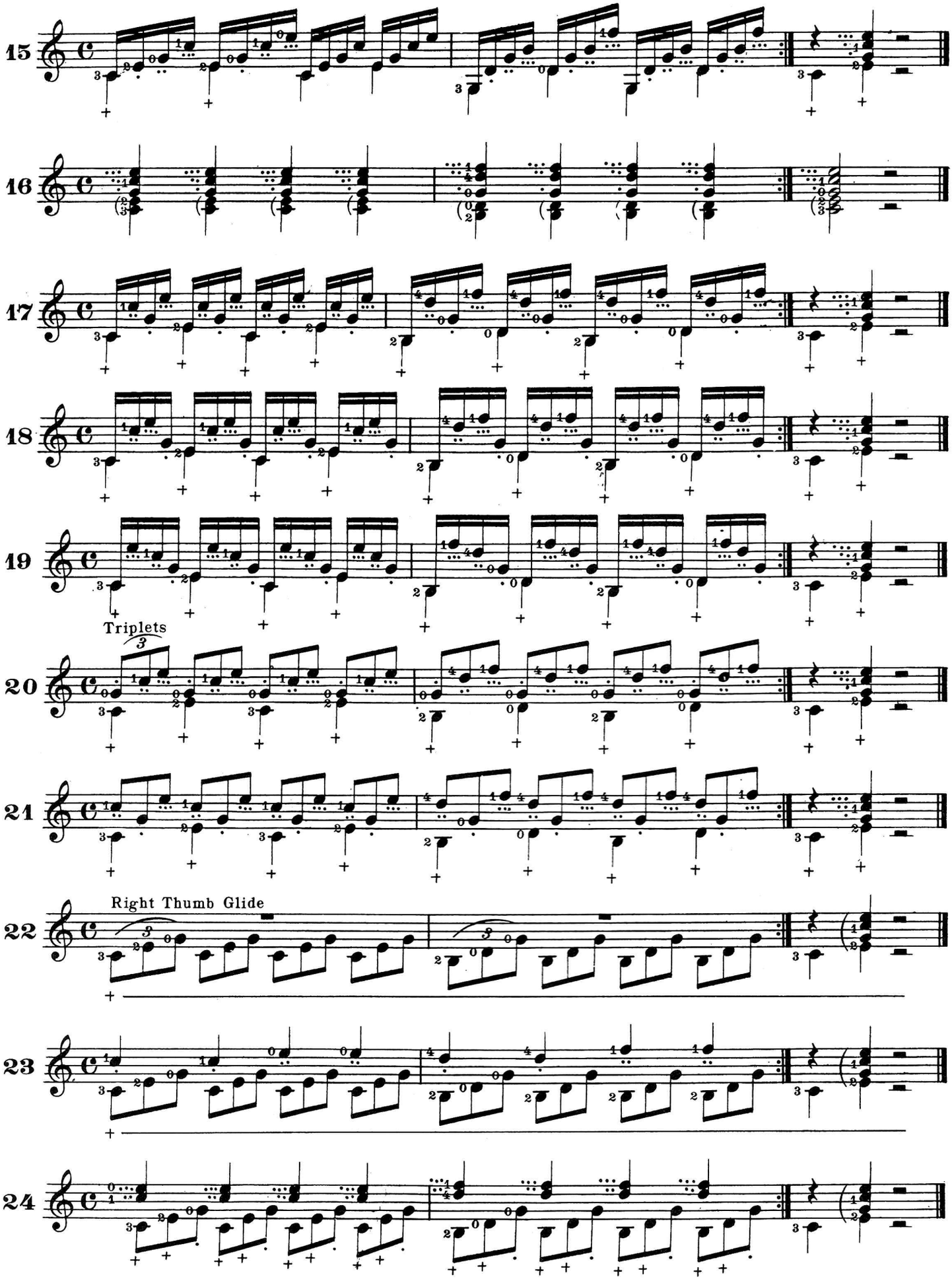
15
16
17
18
19
Triplets
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21
Right Thumb Glide
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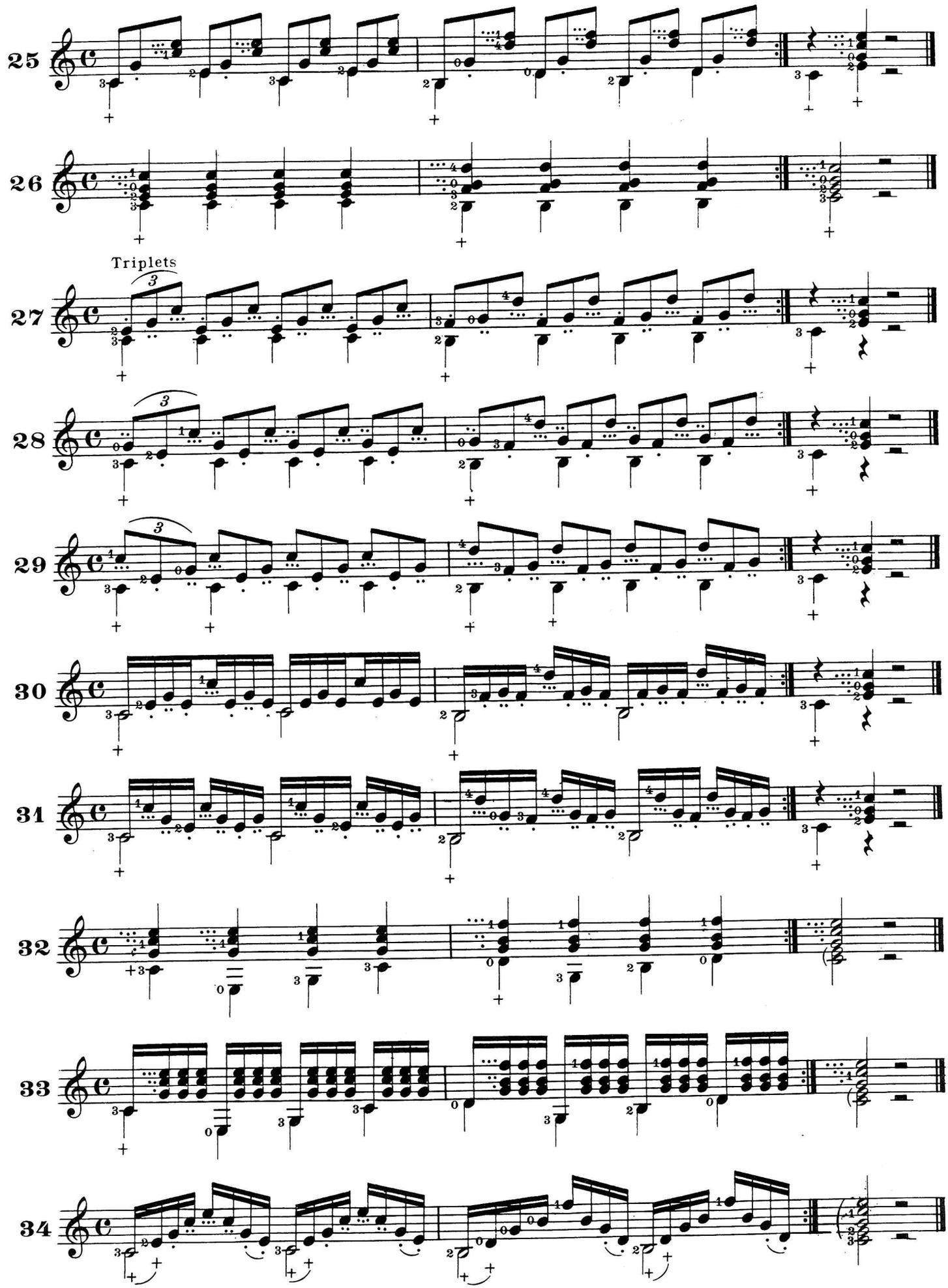
23
24


25
26
Triplets
27
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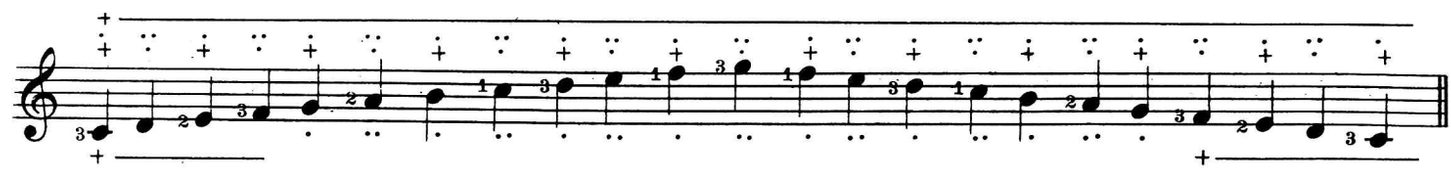
34

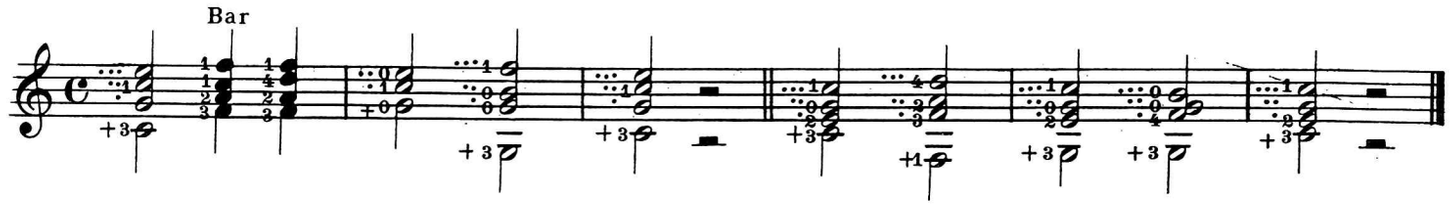
KEY OF C MAJOR

The Scale of C Major has neither sharps nor flats in its construction, and therefore is said to have no signature. As here given, it has four different right hand fingerings. The one written below the notes is to be thoroughly practiced before attempting the others. In all scales and scale passages, each finger of the left hand remains on the string as placed, and is not raised until the next string is reached. This rule is indispensable and should be strictly adhered to. Also, be careful to sustain all notes their full value; and if in a chord succession there are any notes alike, and playable with the same fingers, they are to be retained.

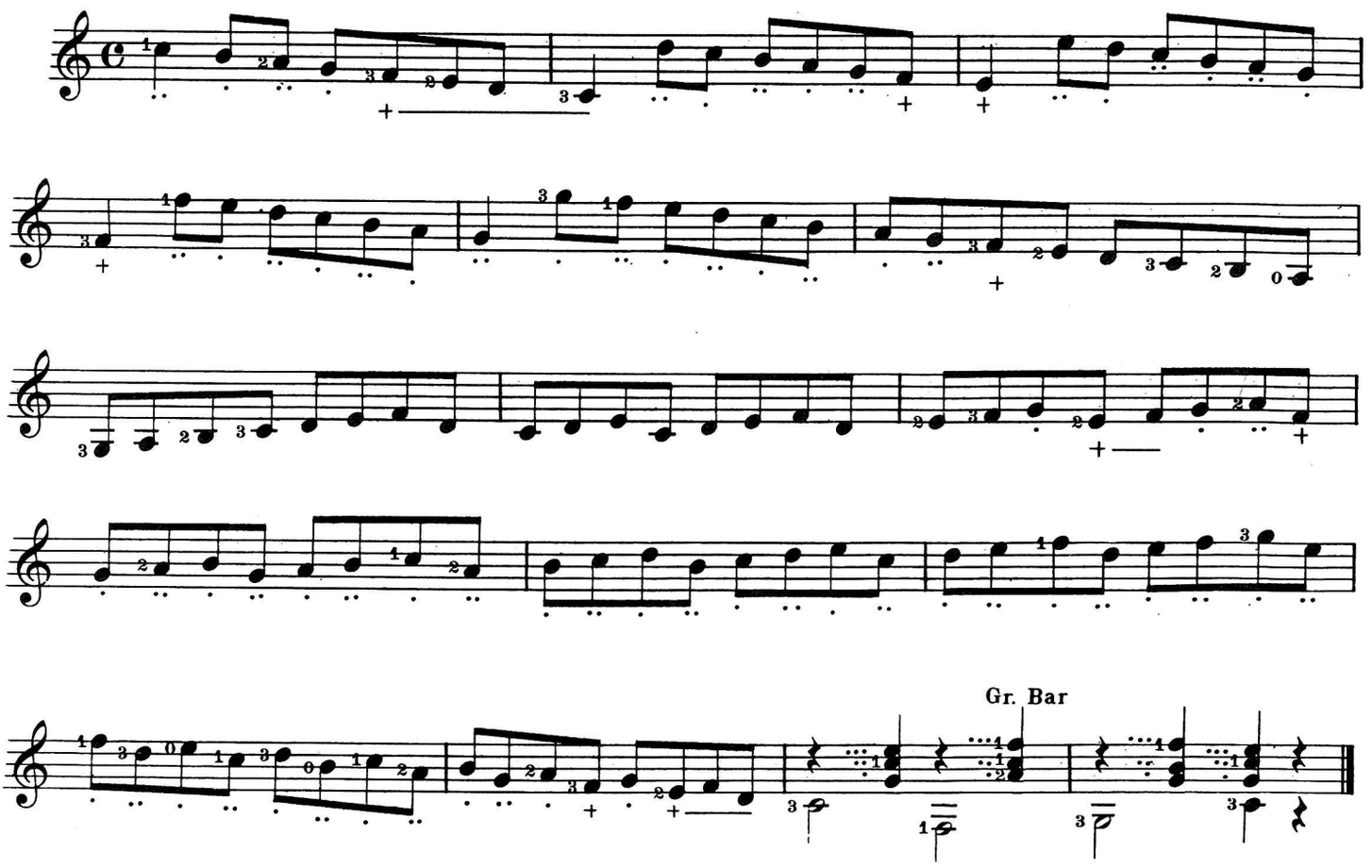
Scale of C Major



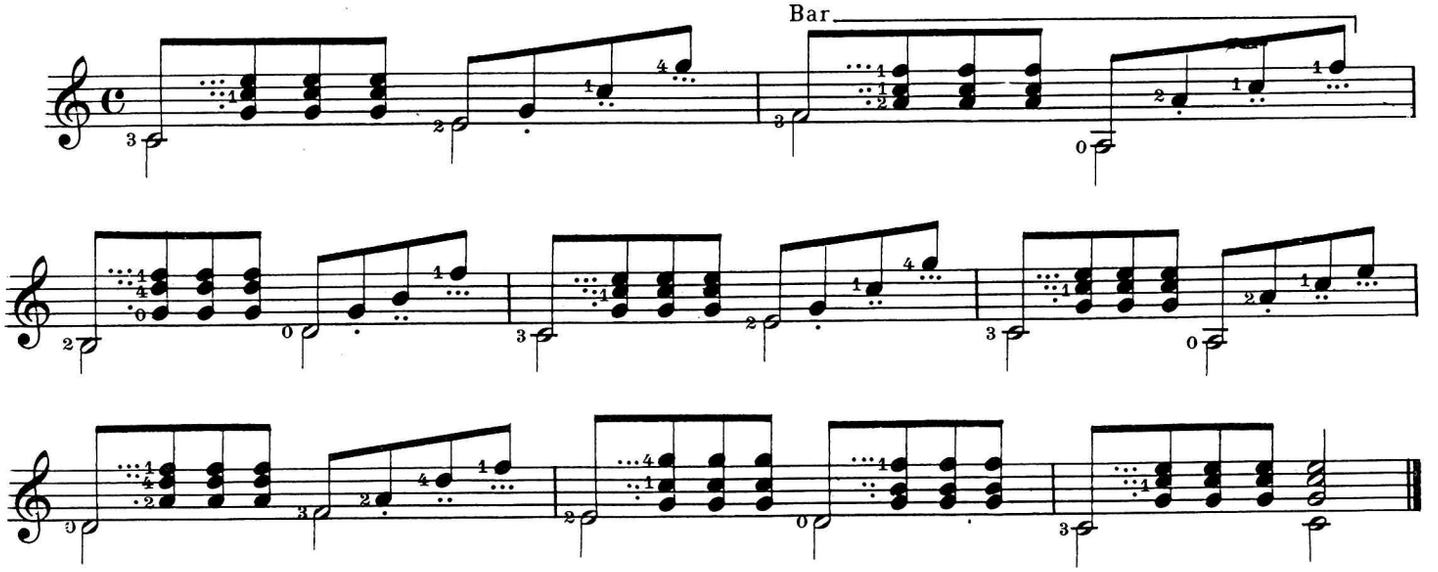
CHORDS



EXERCISE



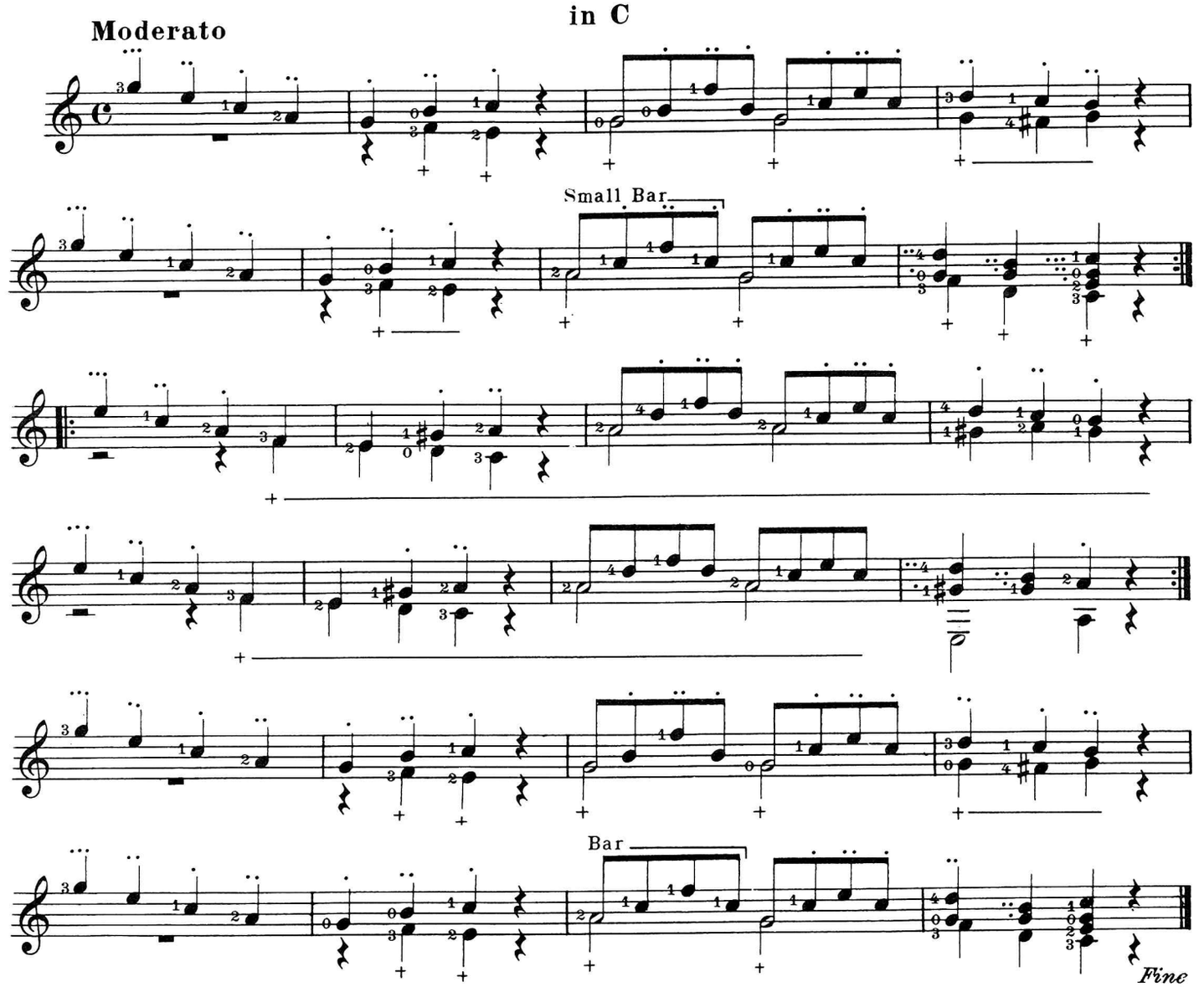
BROKEN CHORDS



Recreation

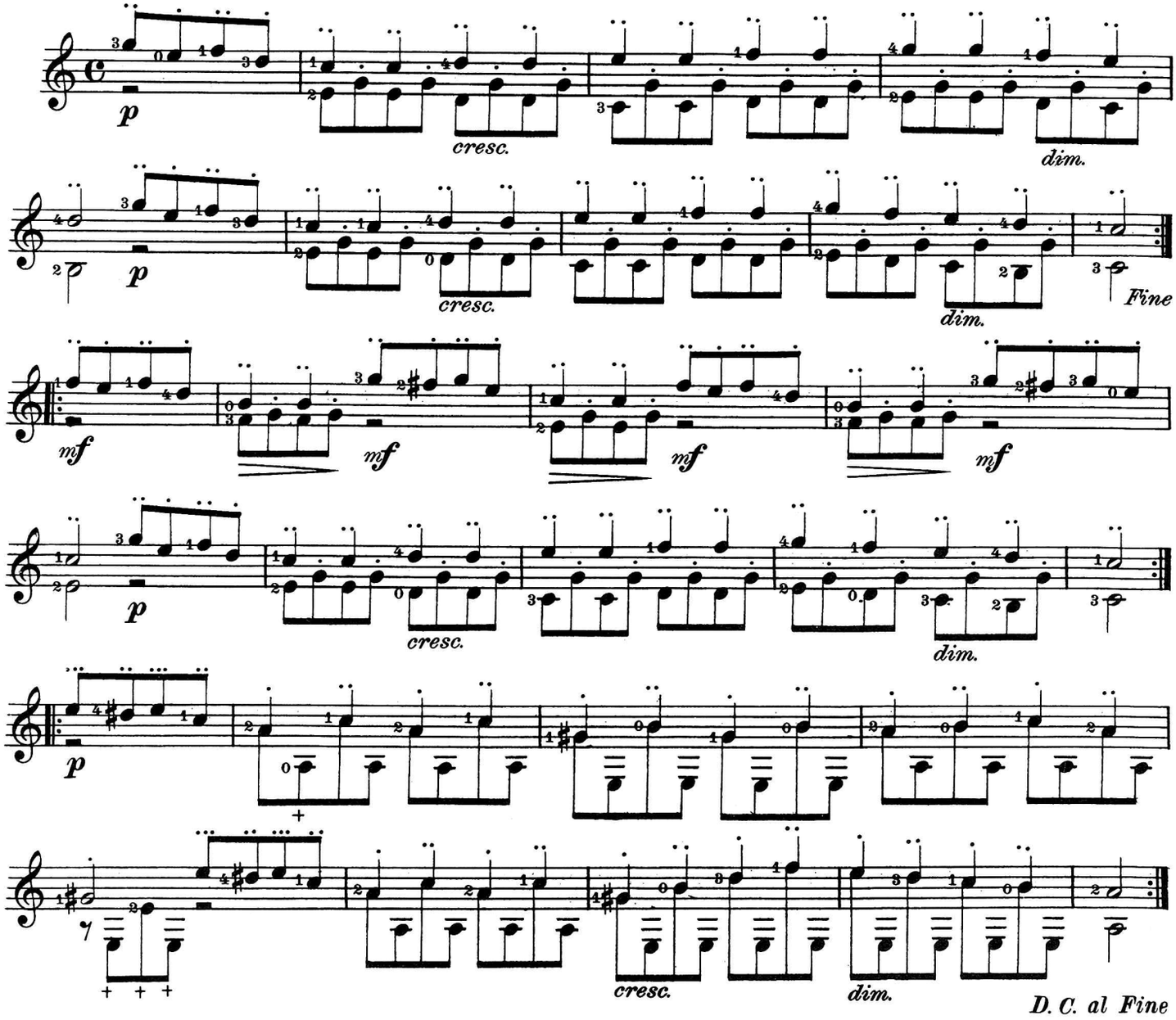
in C

Moderato

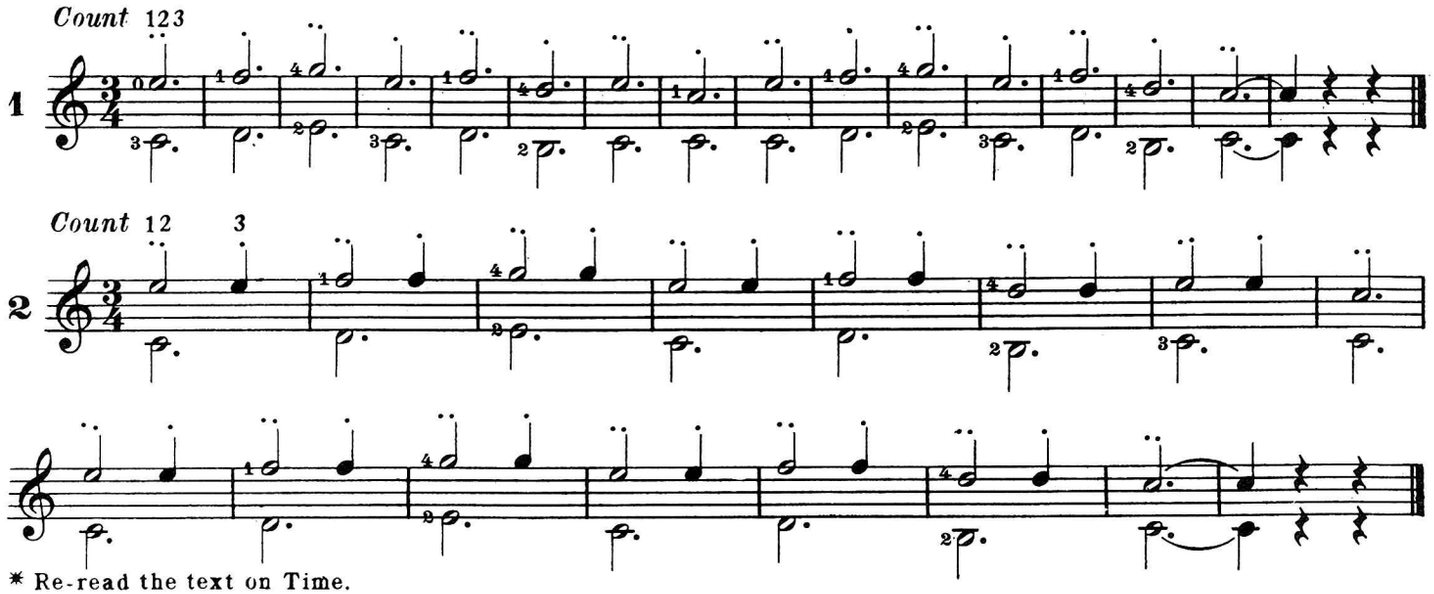


Etude
in C

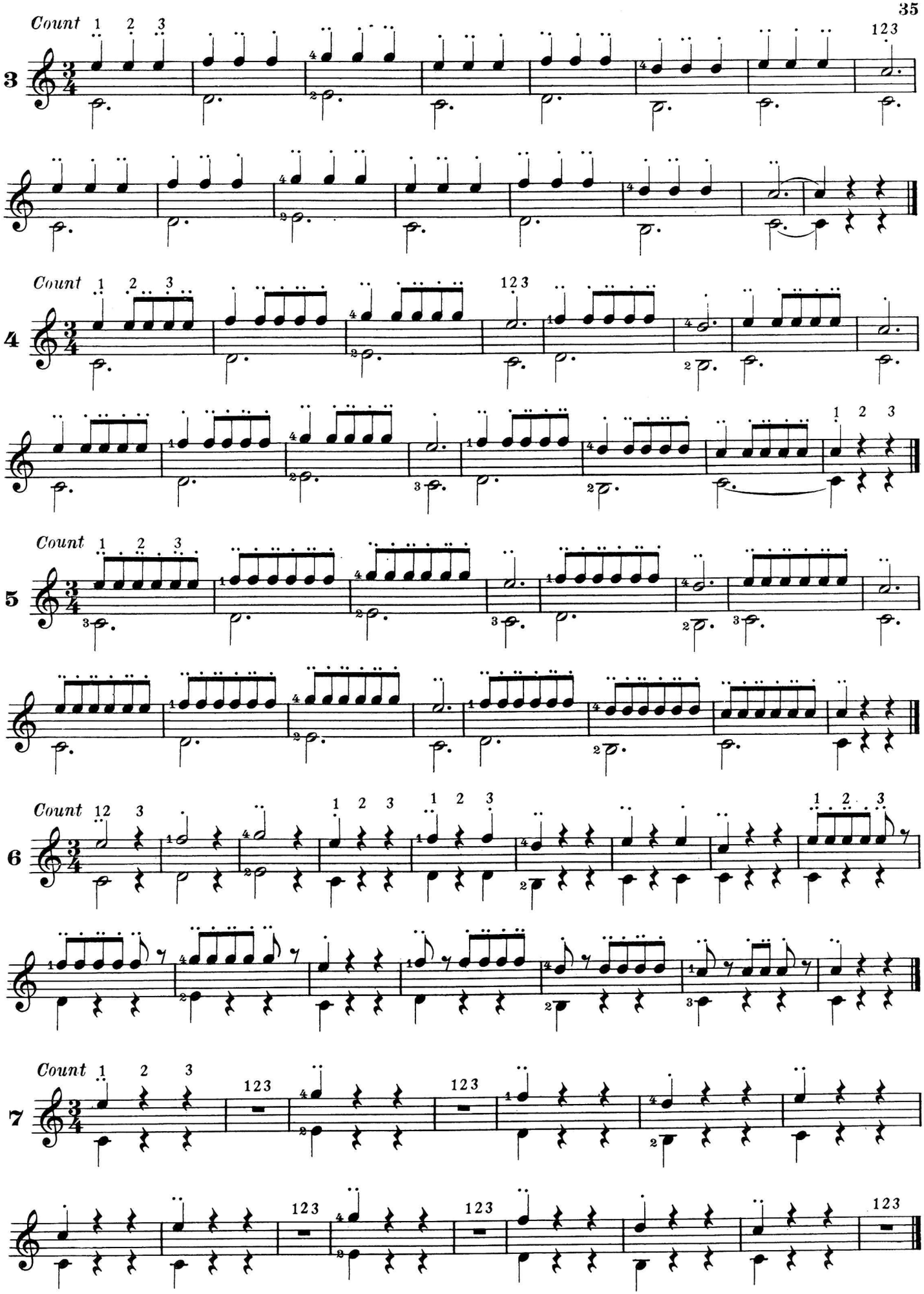
Andantino
(rather slow)



LESSONS IN TRIPLE TIME*

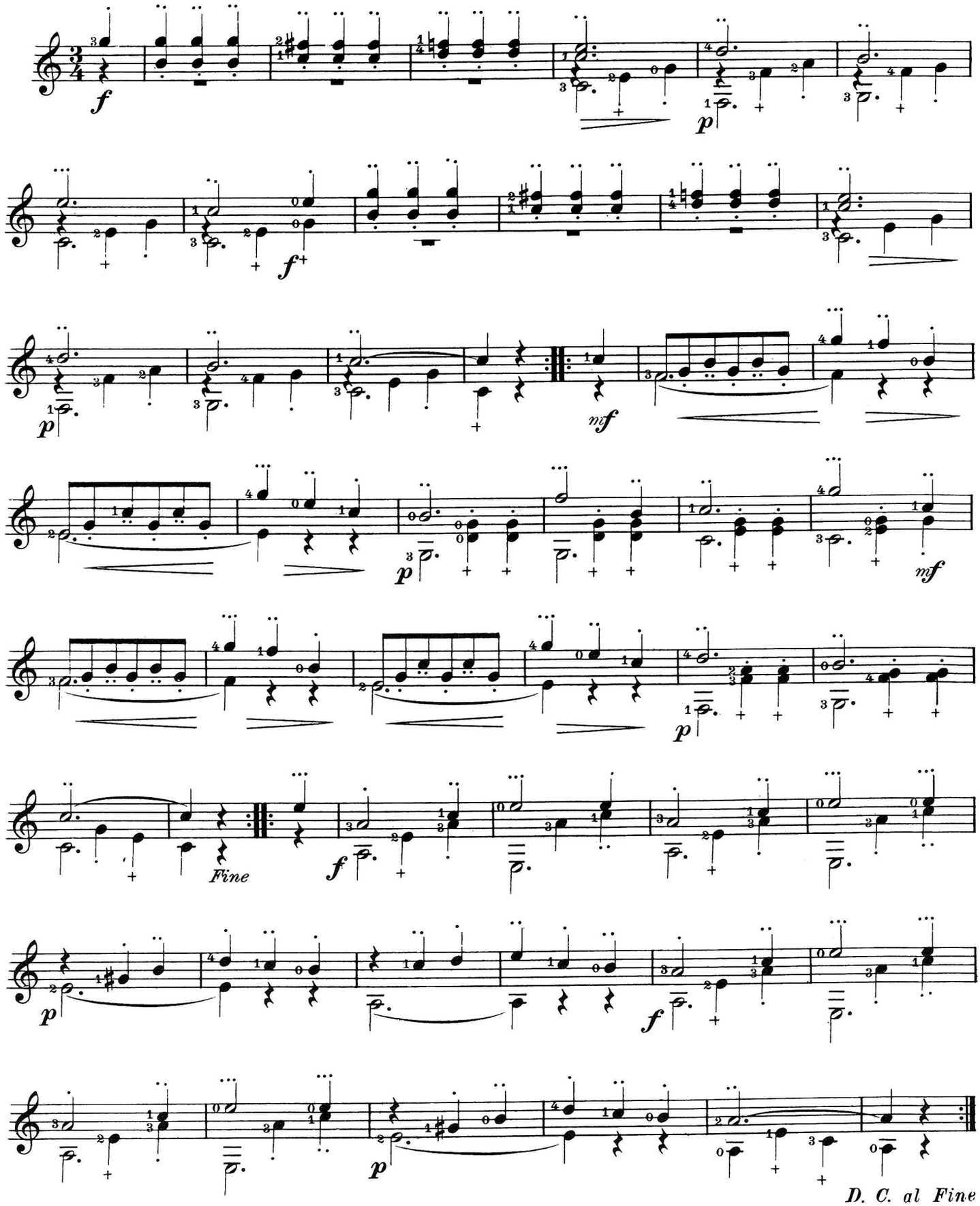


* Re-read the text on Time.


Count 1 2 3
123
3
Count 1 2 3
123
4
Count 1 2 3
123
5
Count 12 3
1 2 3
1 2 3
1 2 3
6
Count 1 2 3
123
123
123
7

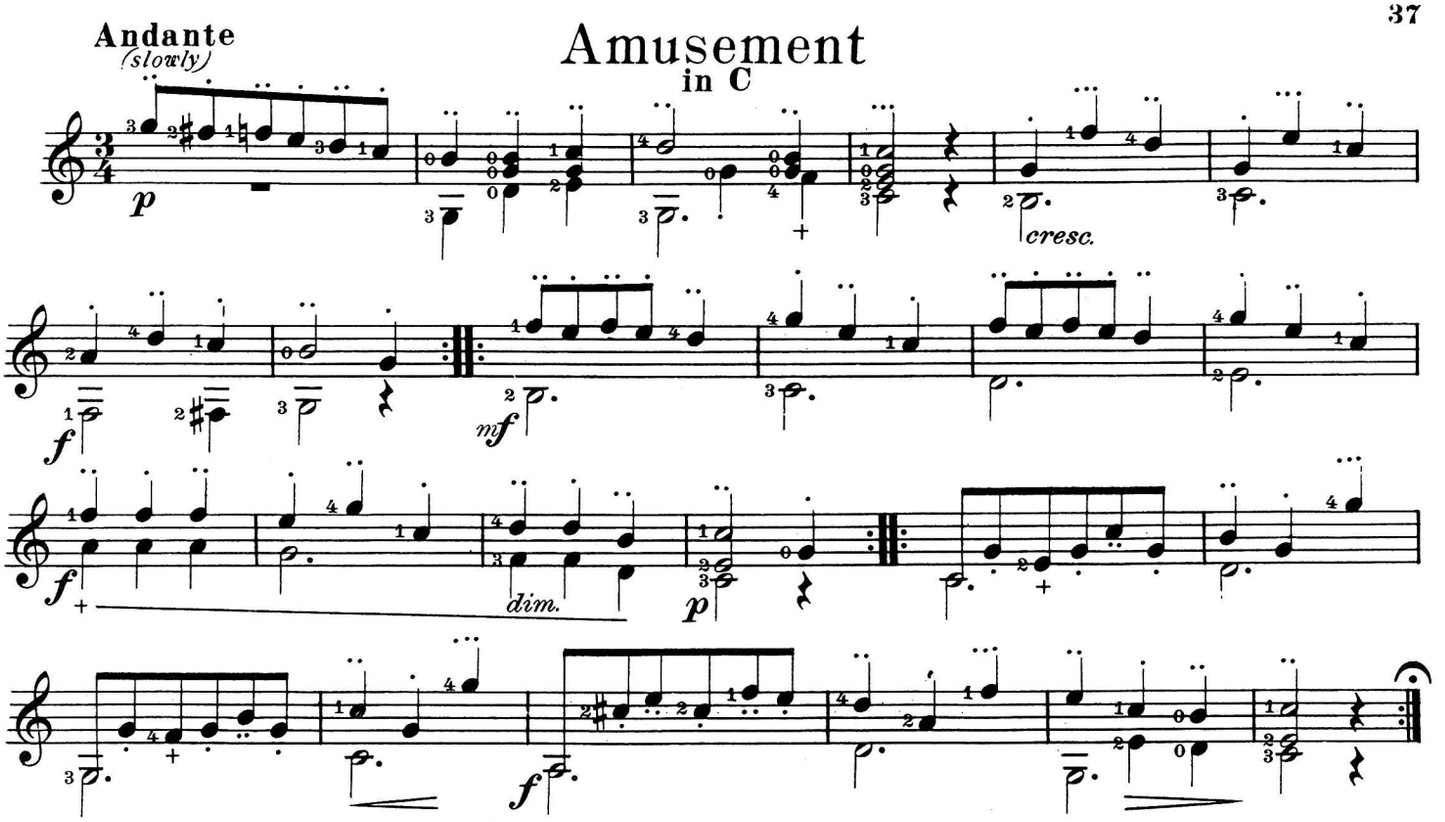
Sunny Hours

Waltz

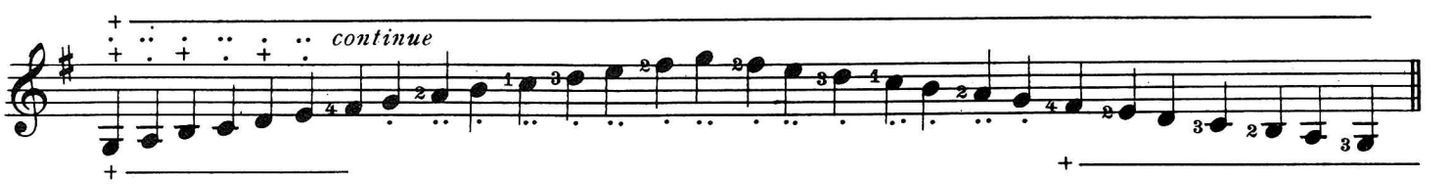


D. C. al Fine
From the beginning to Fine

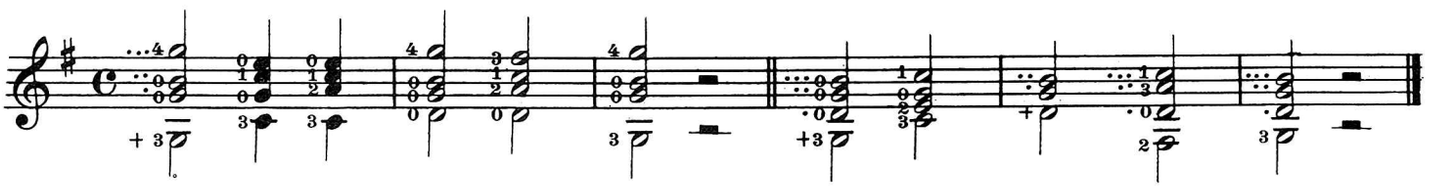
Amusement
in C



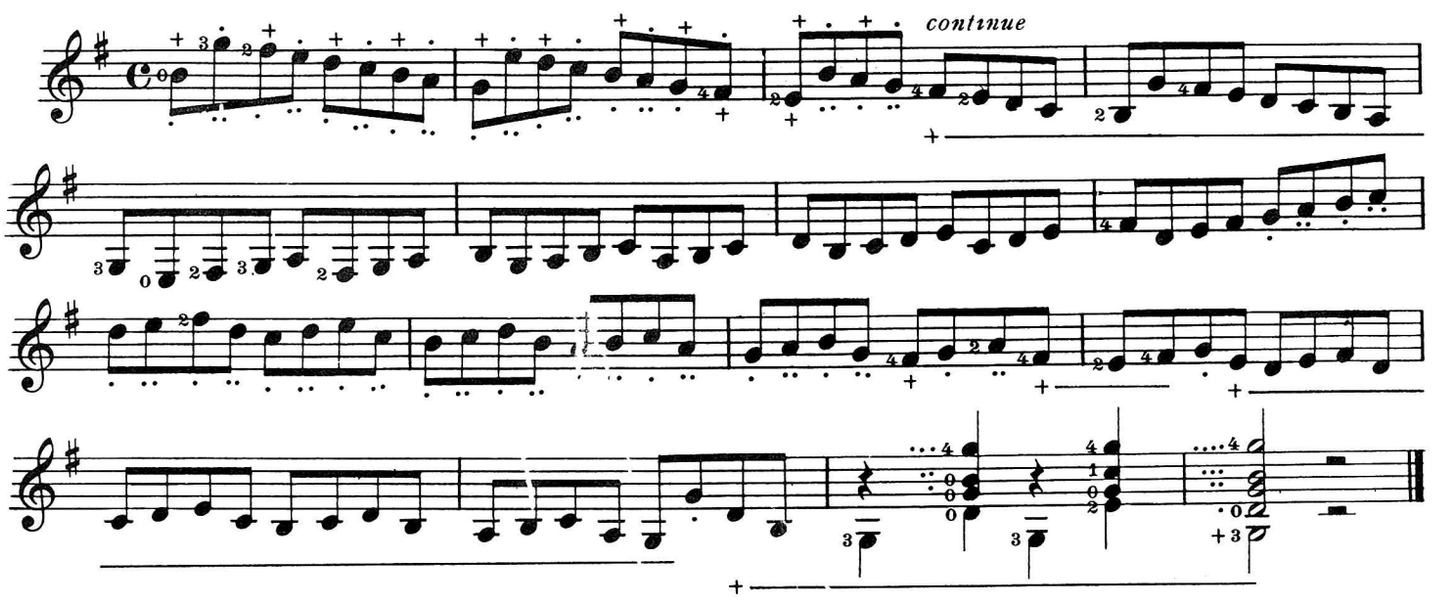
Scale of G Major
F♯ is the Signature



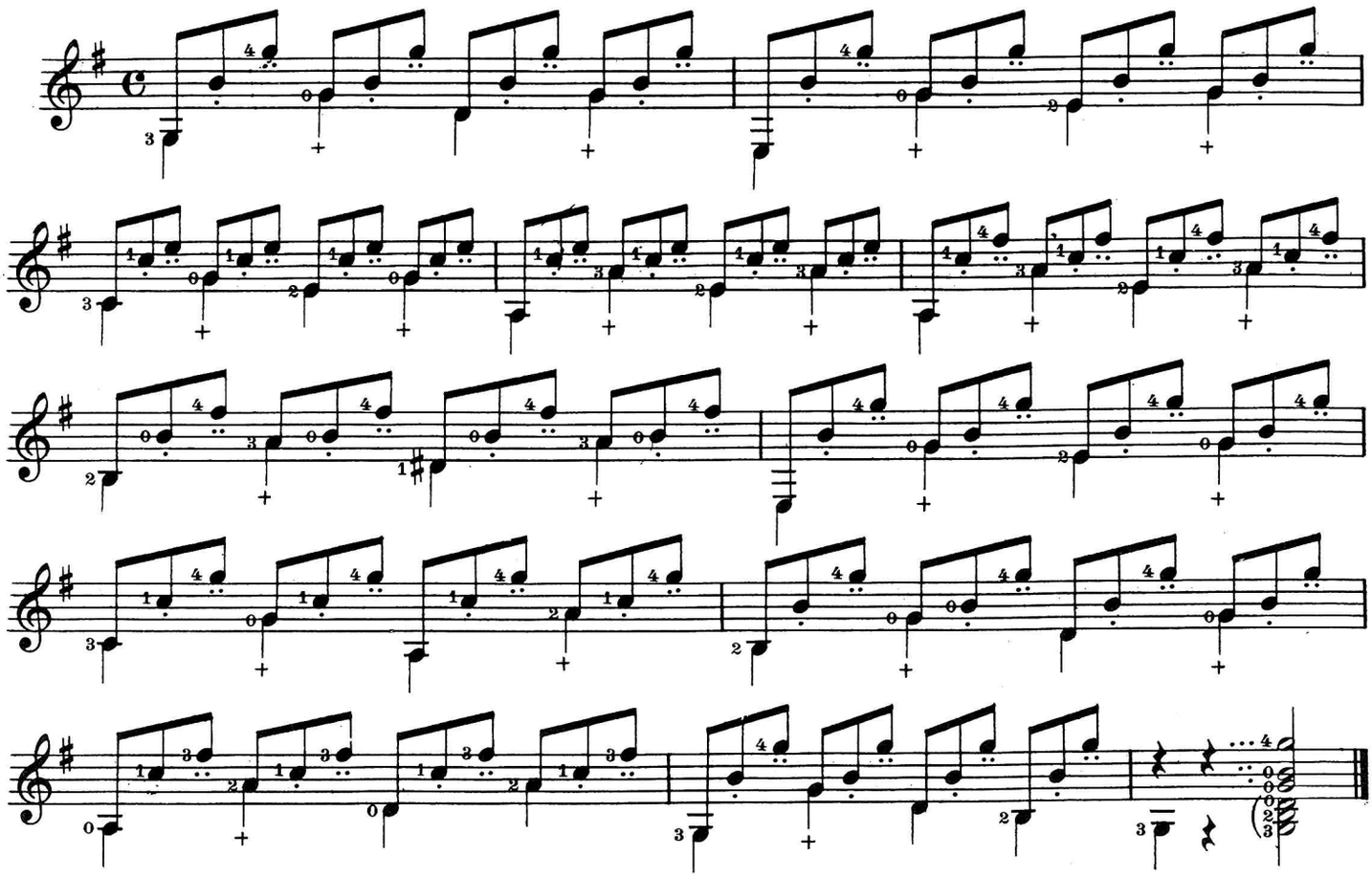
CHORDS



EXERCISE

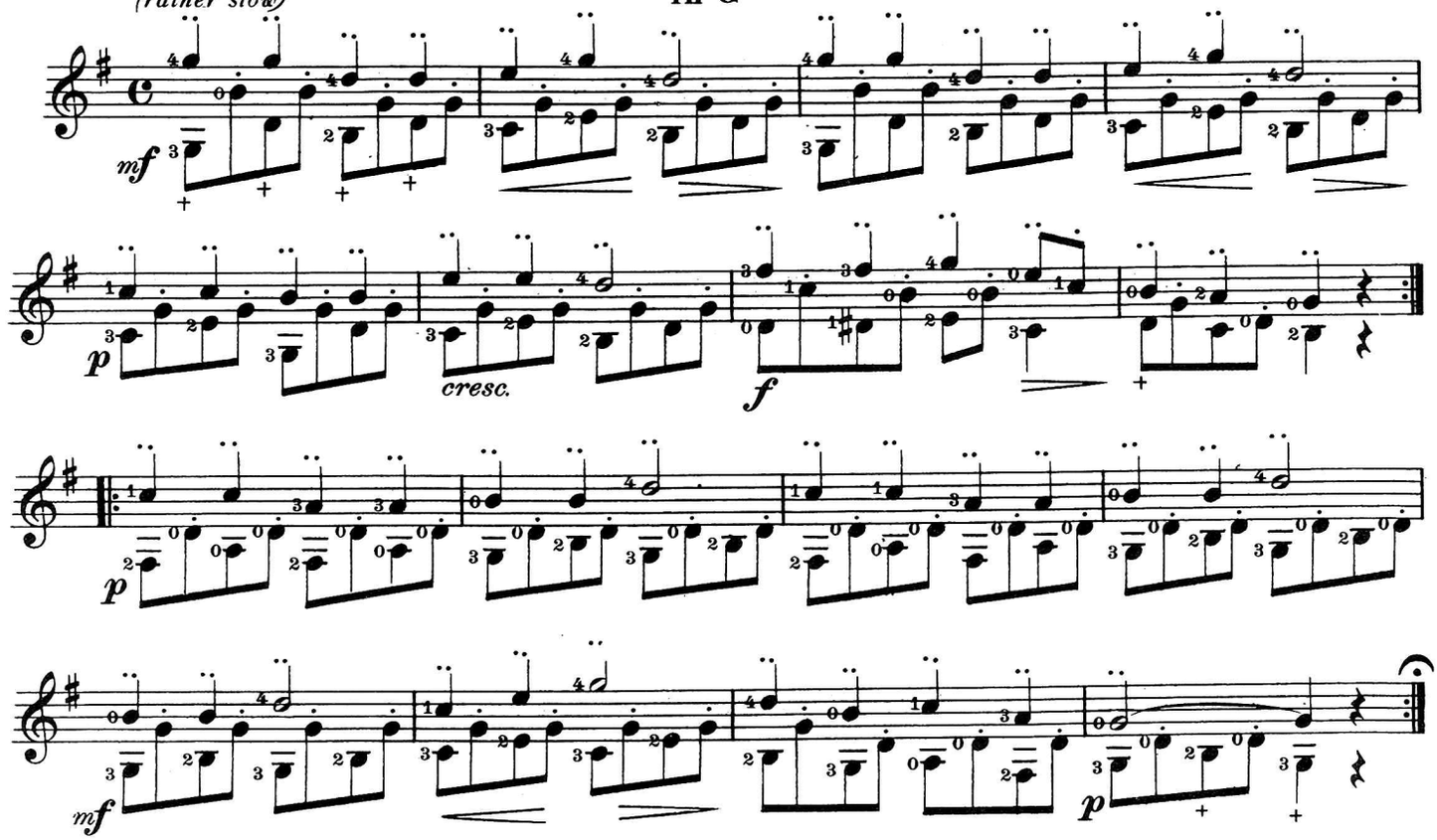


ARPEGGIOS OR BROKEN CHORDS



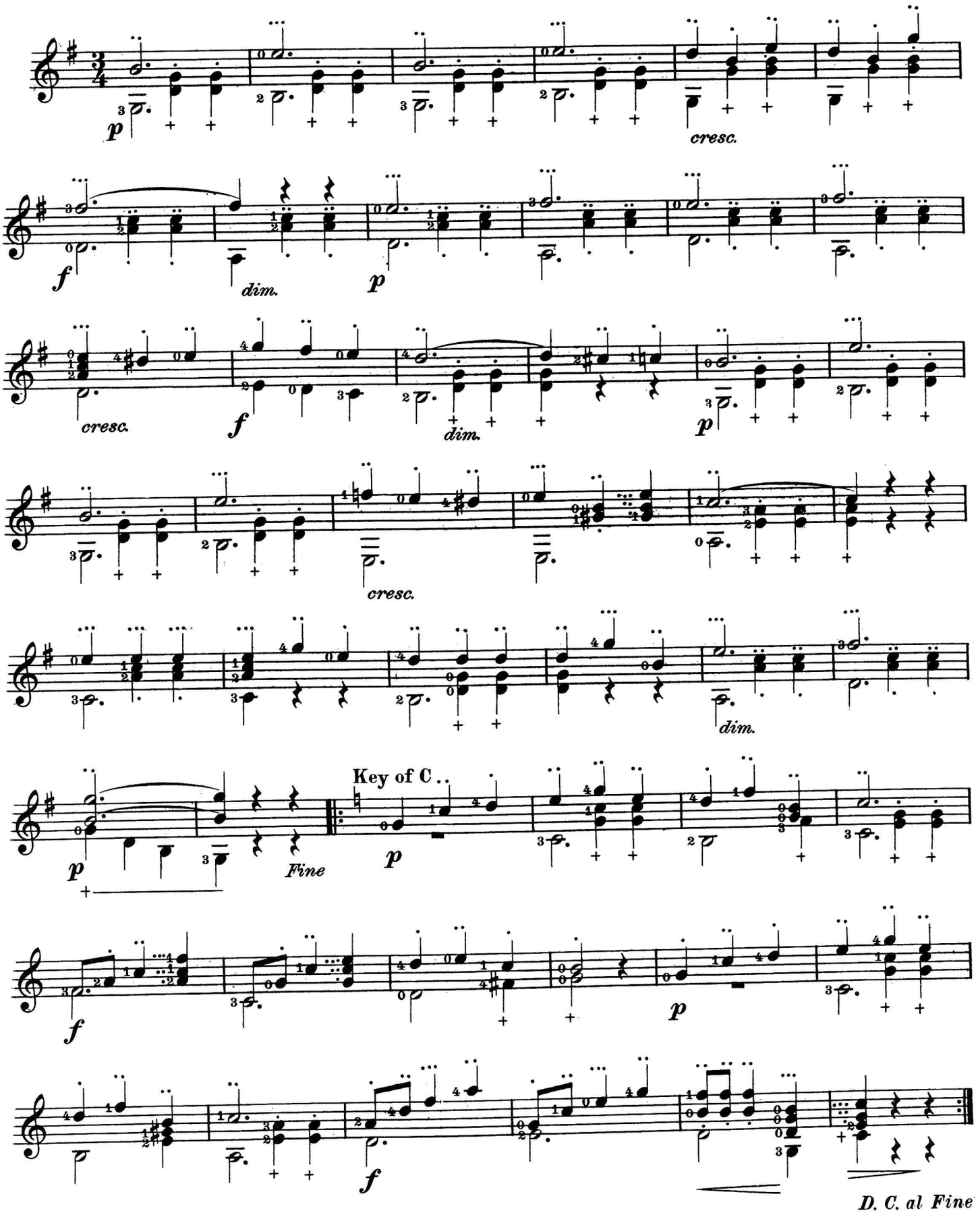
Etude
in G

Andantino
(rather slow)



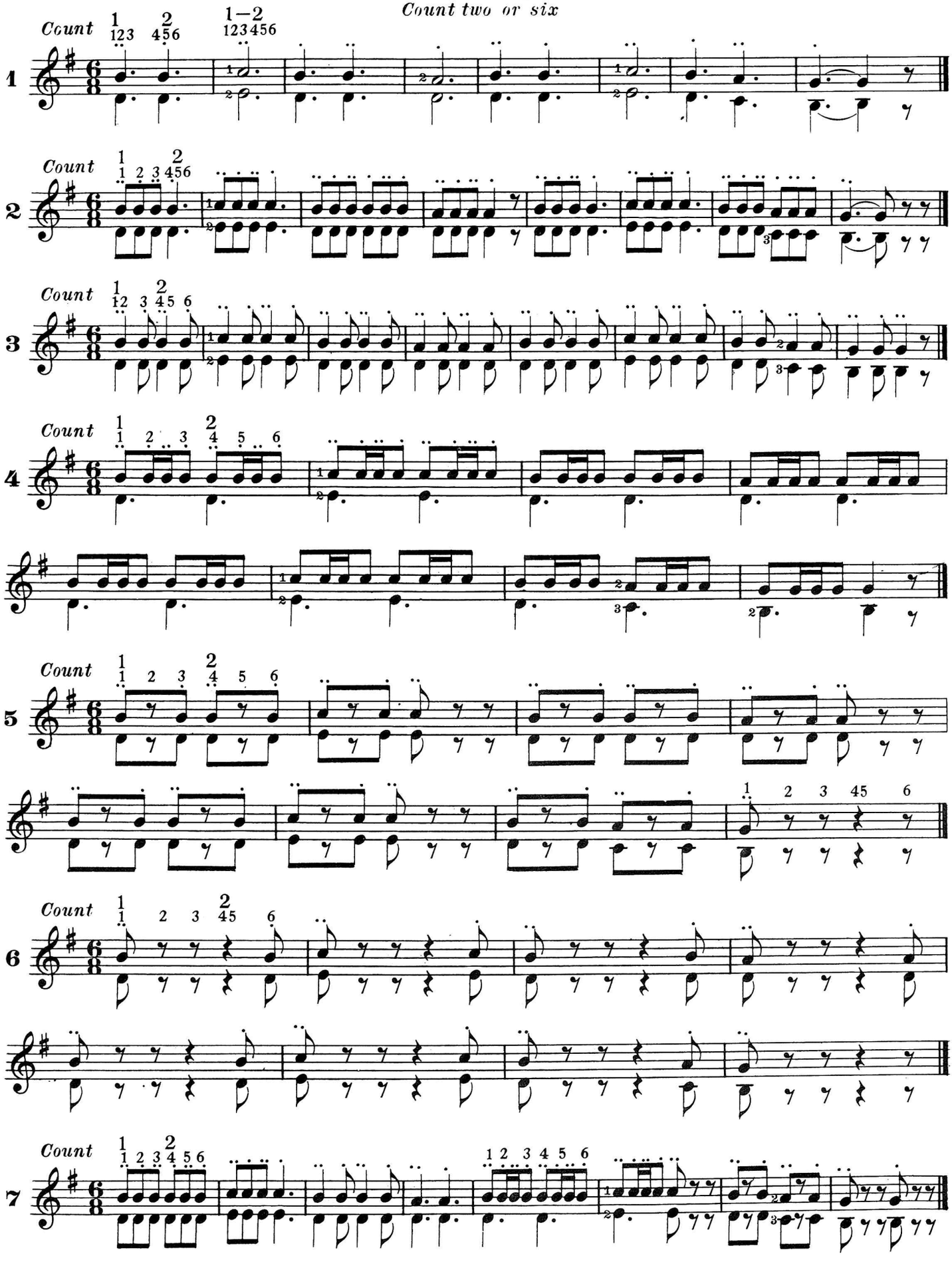
Happy Hearts

Waltz



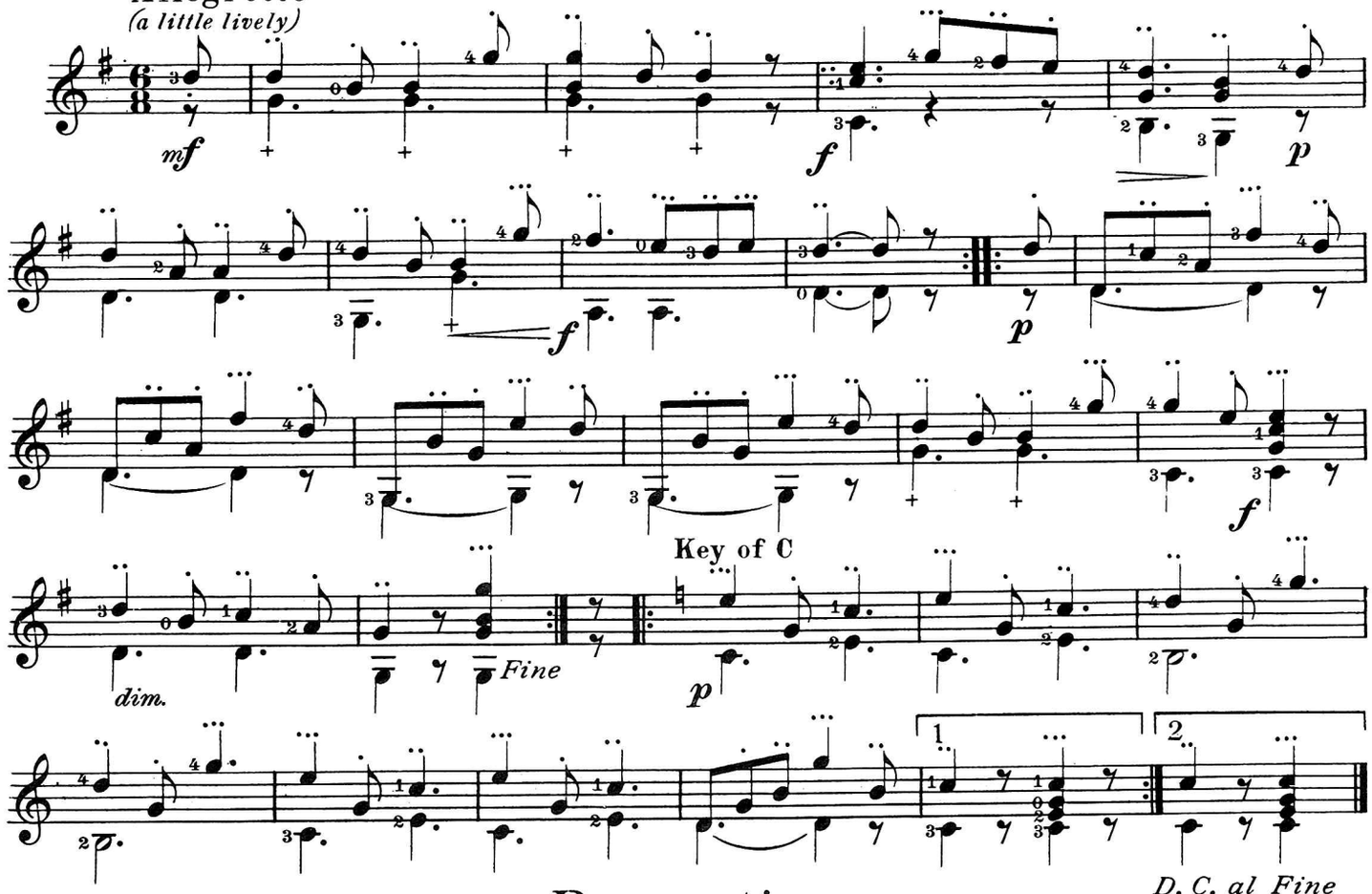
LESSONS IN $\frac{6}{8}$ TIME

Count two or six



Rustic Dance

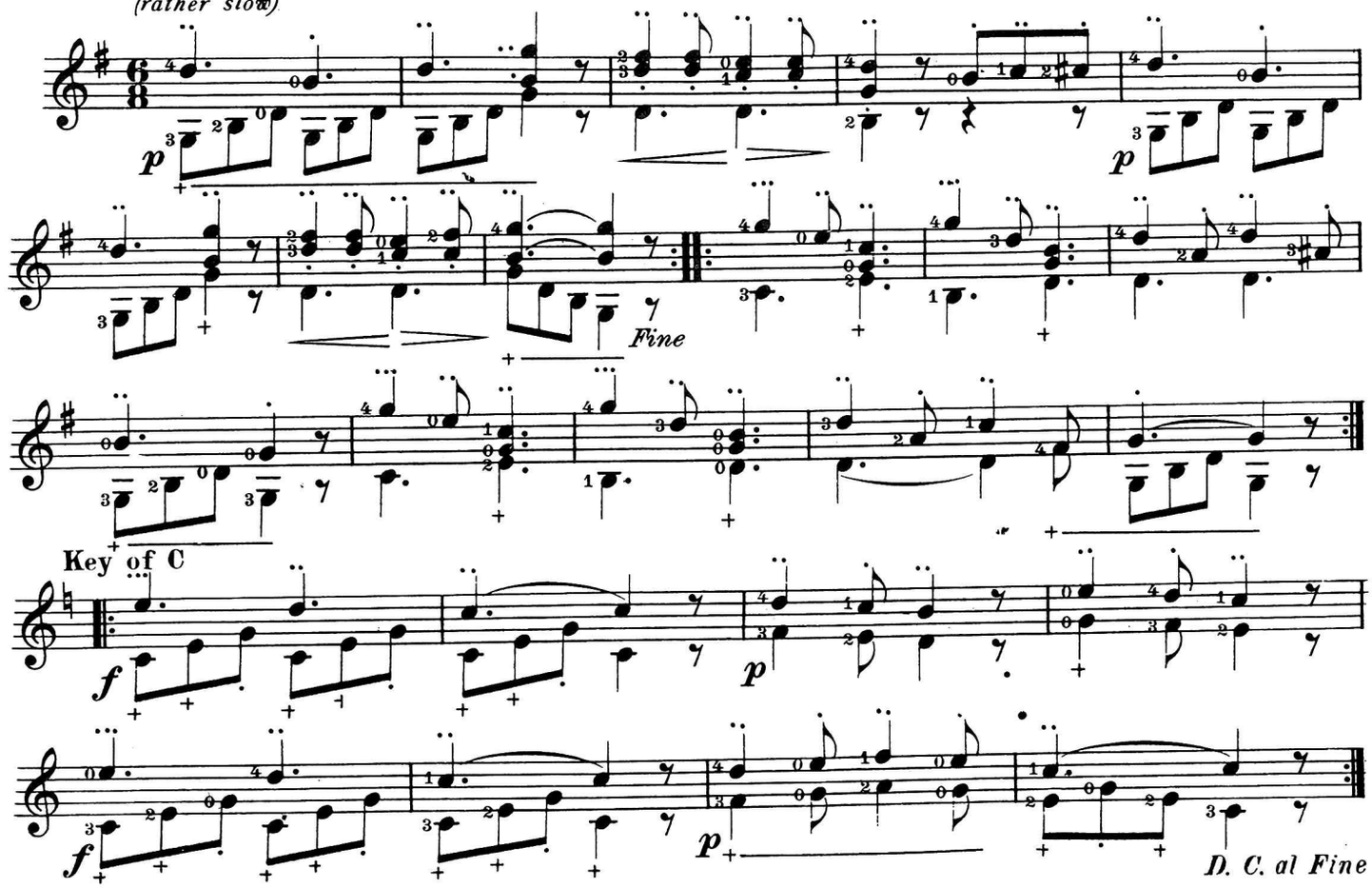
Allegretto
(a little lively)



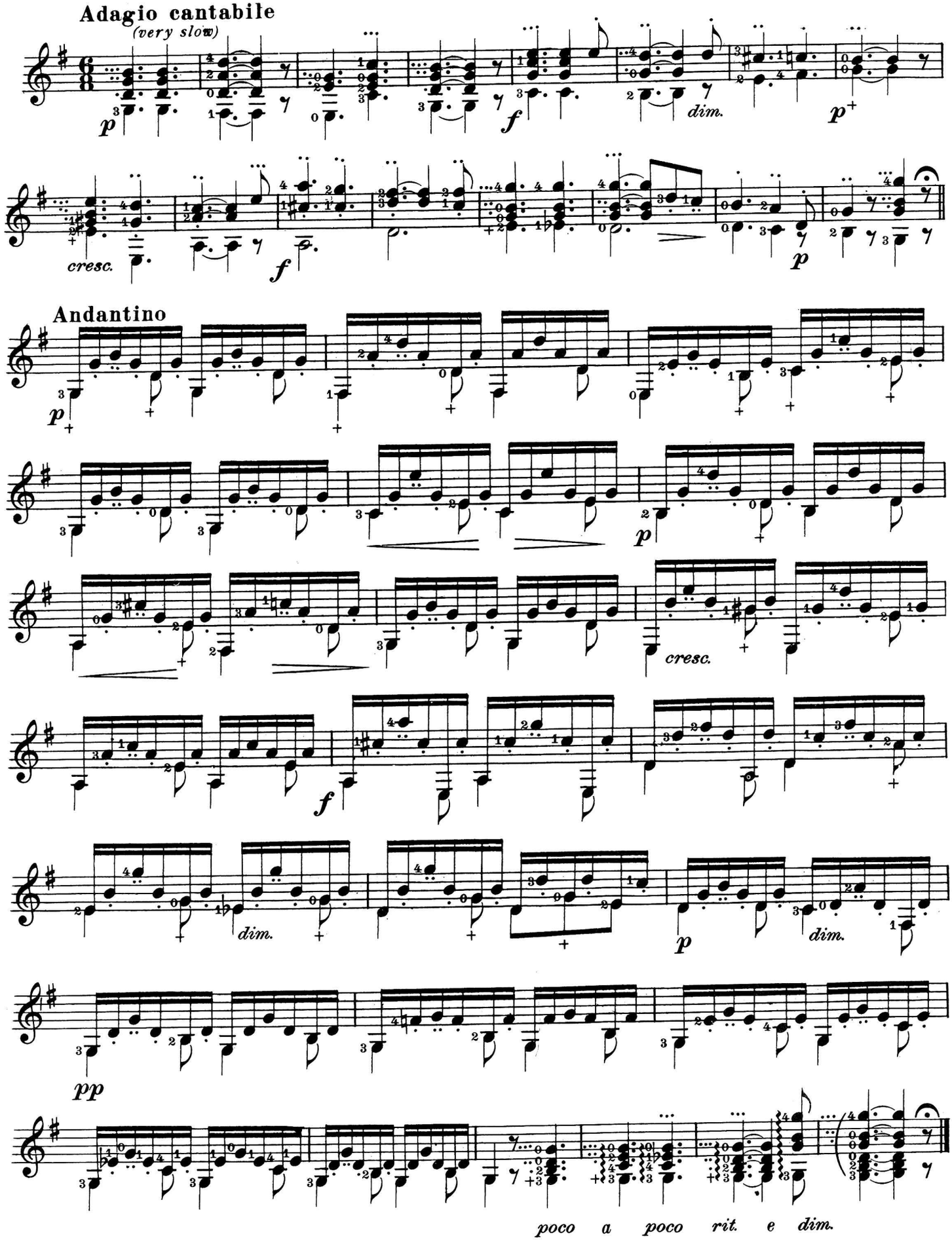
Recreation

in G

Andantino
(rather slow)



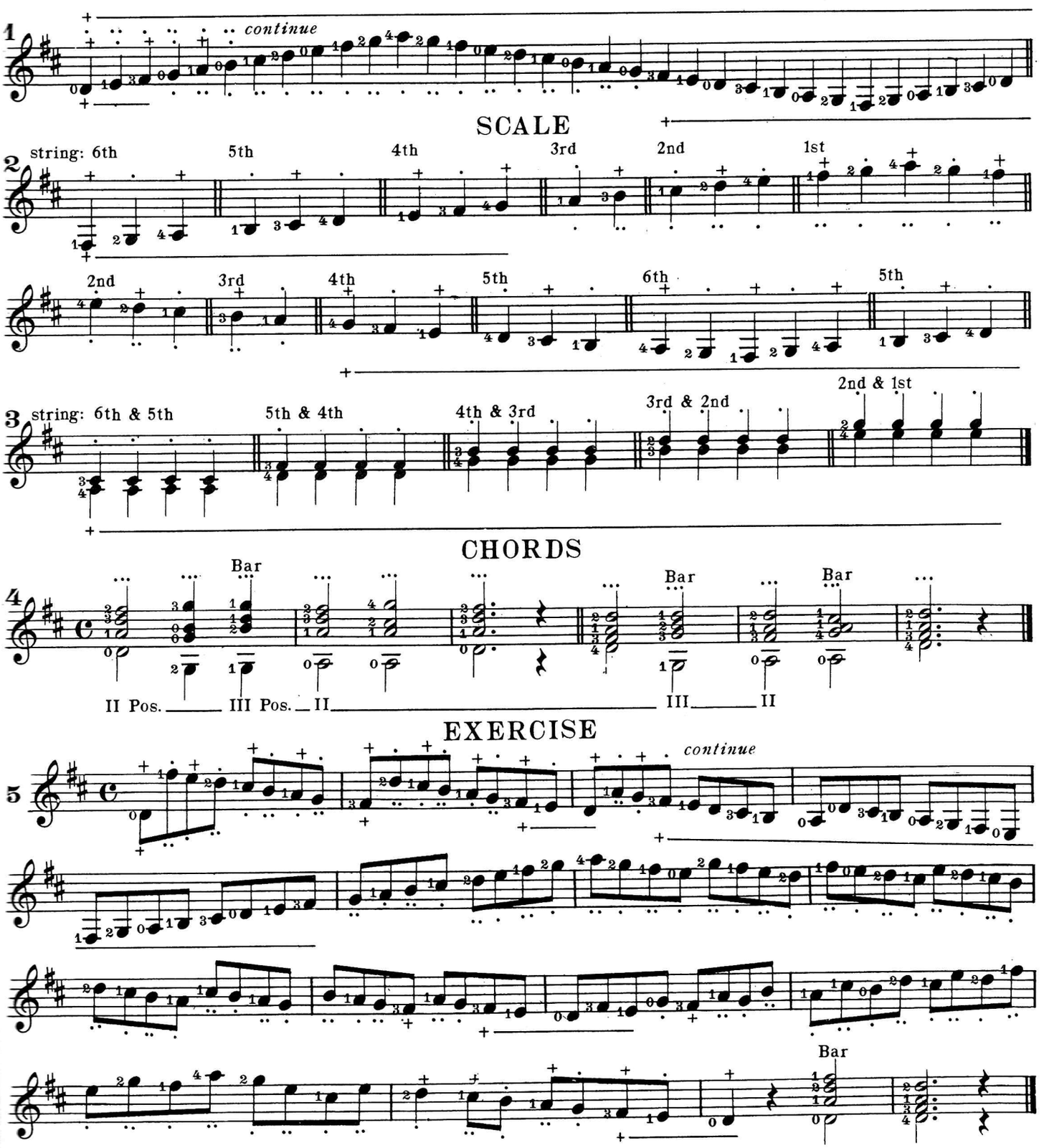
Evening Song



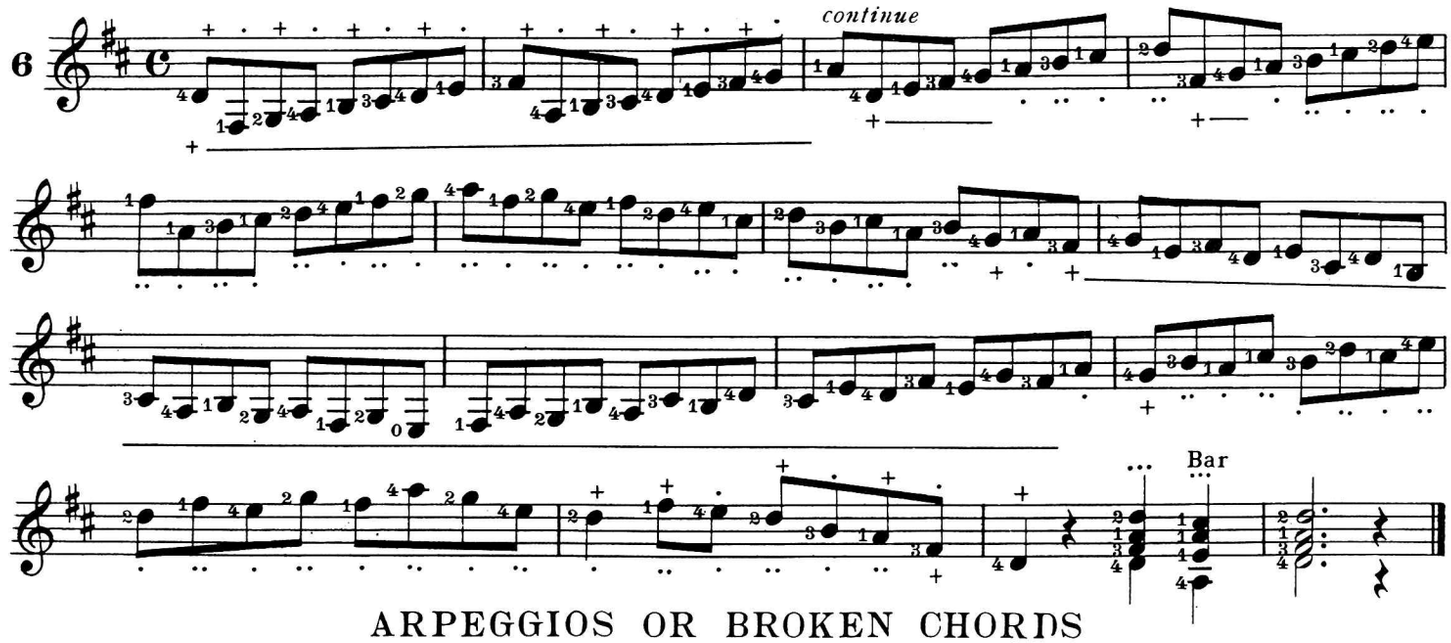
Scale of D Major

F♯ and C♯ is the Signature

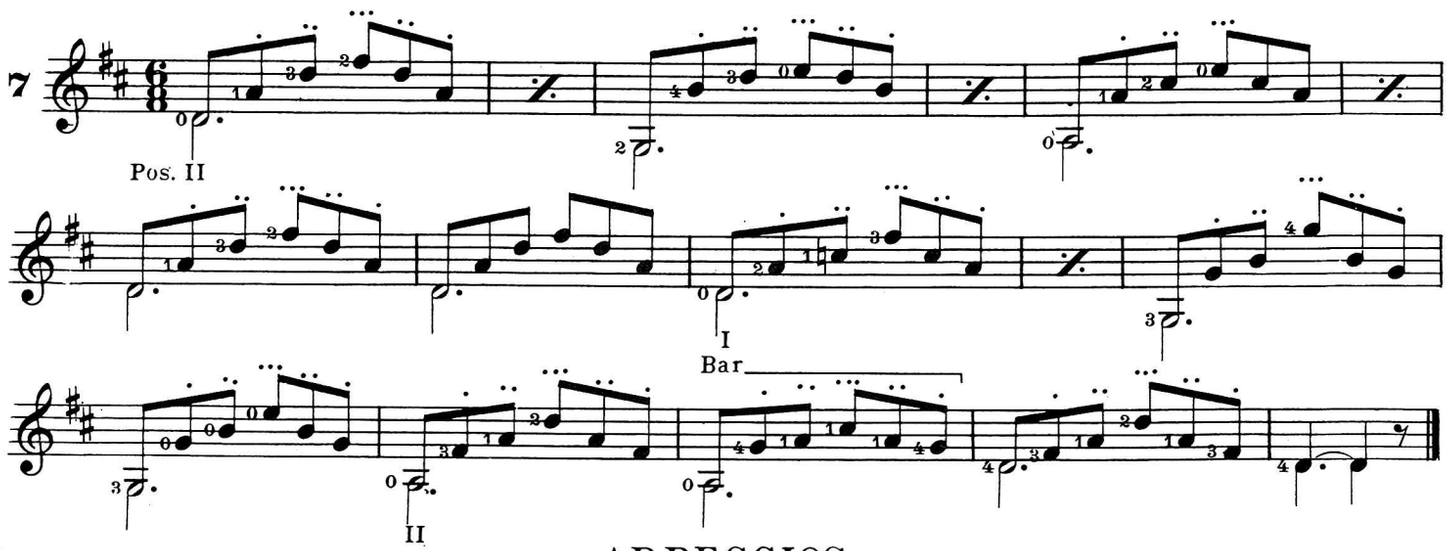
The Scale of D Major as here given, is in the second position, and to execute it, the left hand is moved **forward** so that the thumb is nearly opposite the second fret: and all notes occurring at the 2nd, 3rd, 4th and 5th frets, are stopped with the 1st, 2nd, 3rd and 4th fingers respectively. The second scale, at number 2, begins on low F♯, and has closed notes throughout. The chords of two notes at number 3, are fingered according to the second scale. The chords at number 4 marked III Pos. are temporary digressions, for the sake of a better progression, and will require the *Grand Bar.*



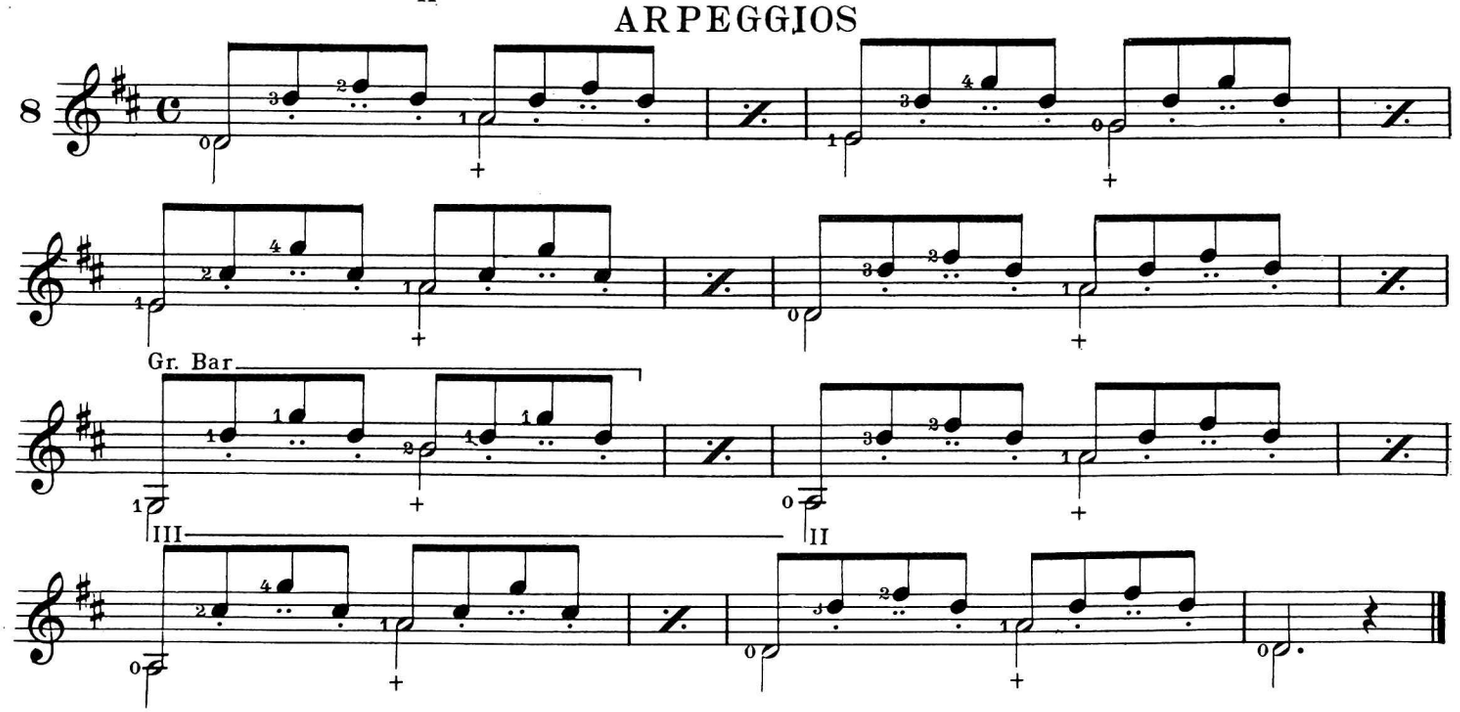
EXERCISE



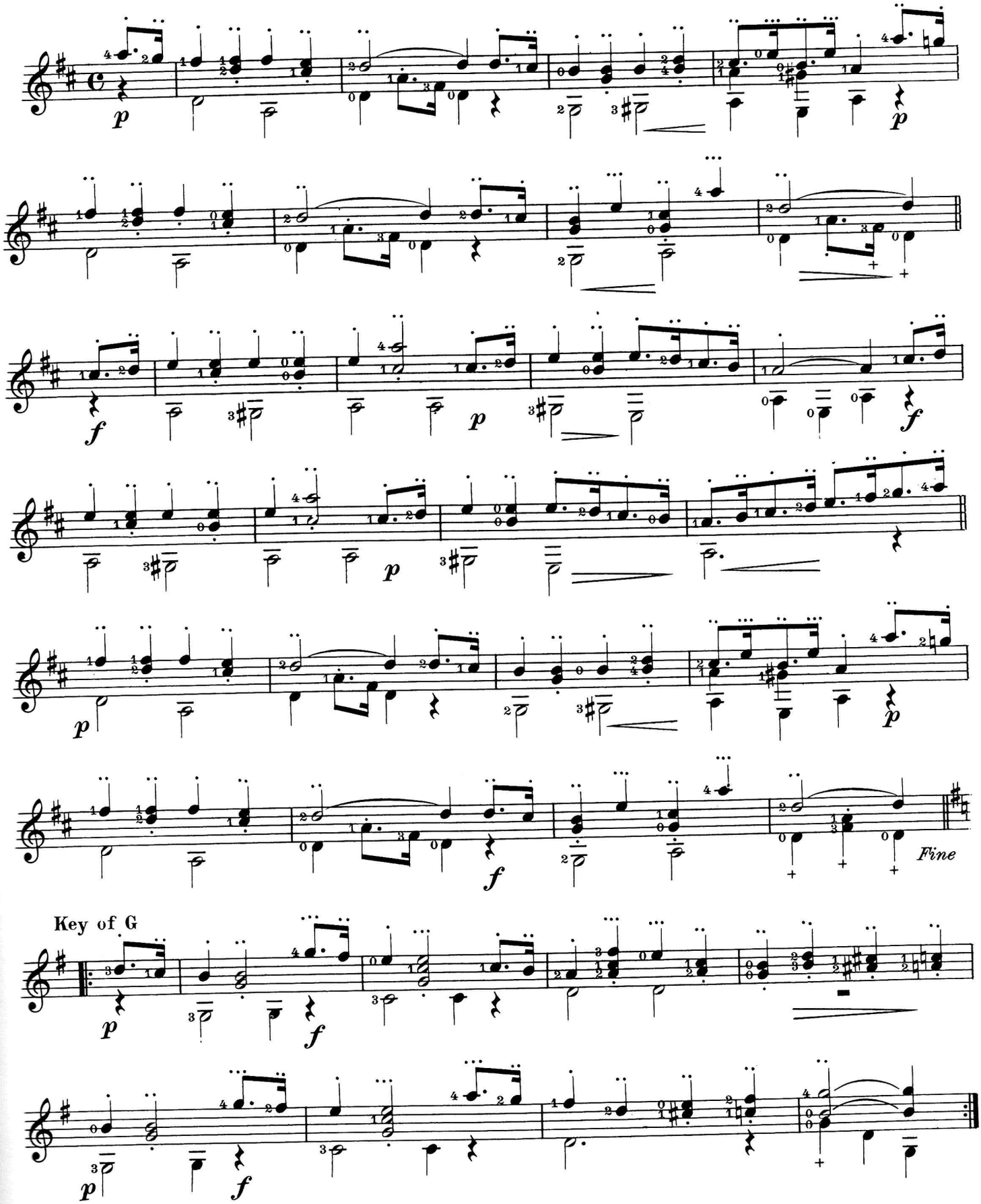
ARPEGGIOS OR BROKEN CHORDS



ARPEGGIOS

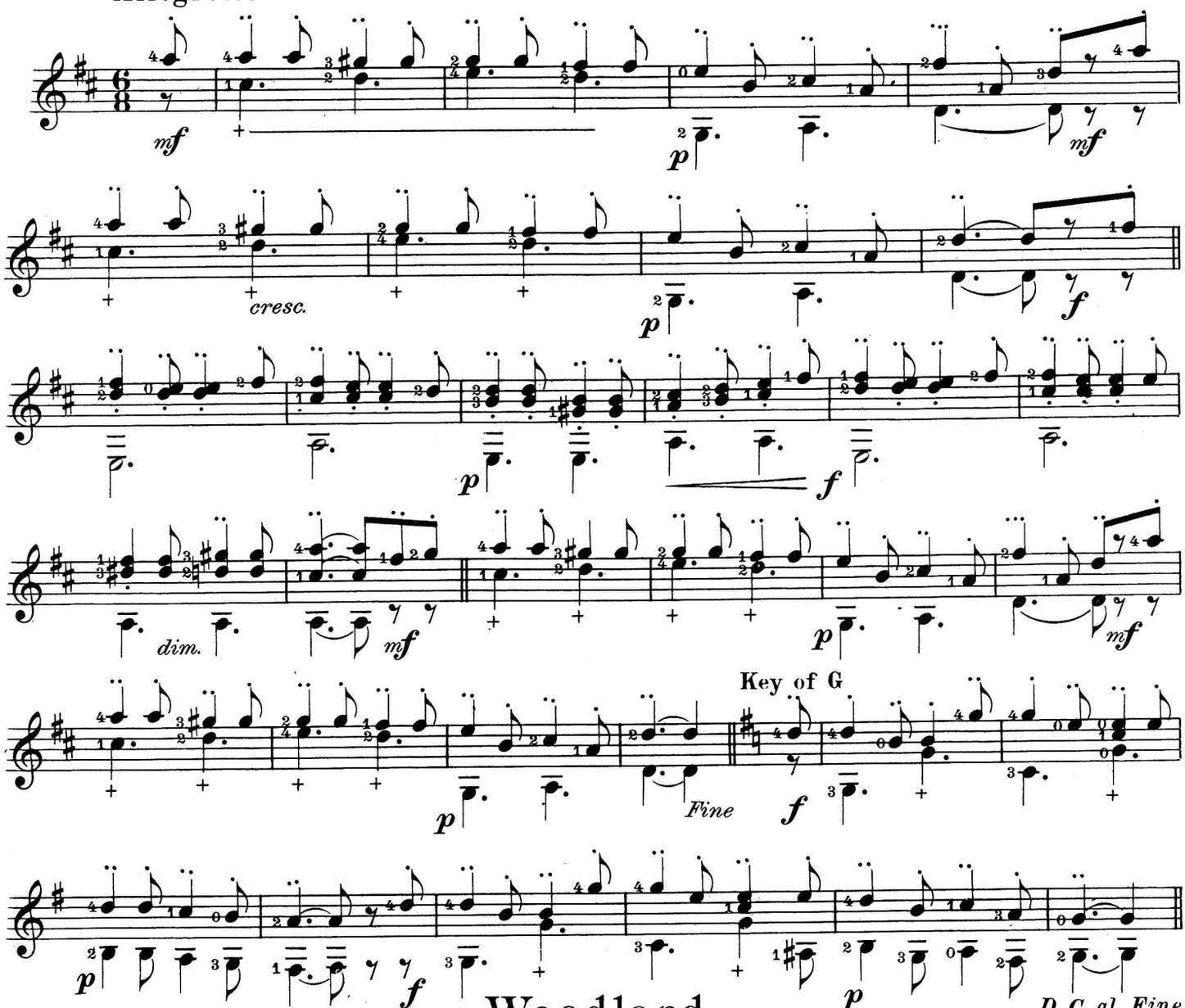


Midget March



Rondino

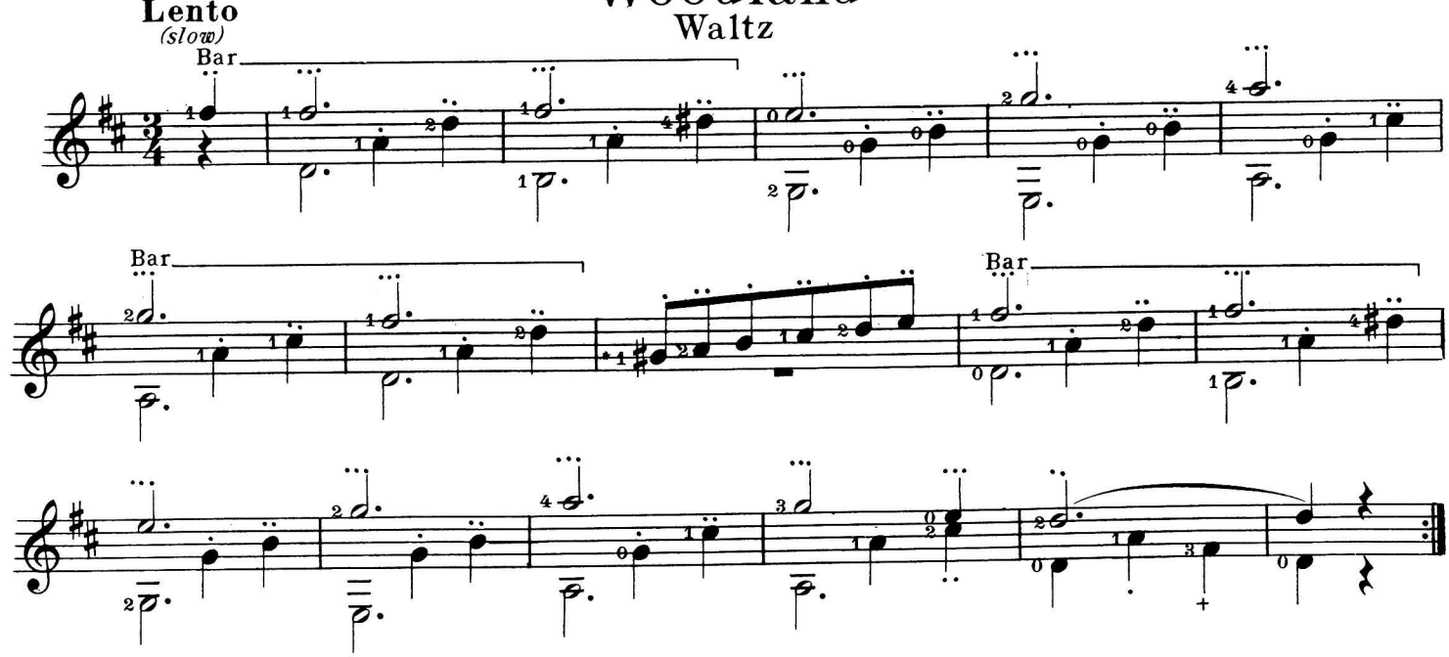
Allegretto

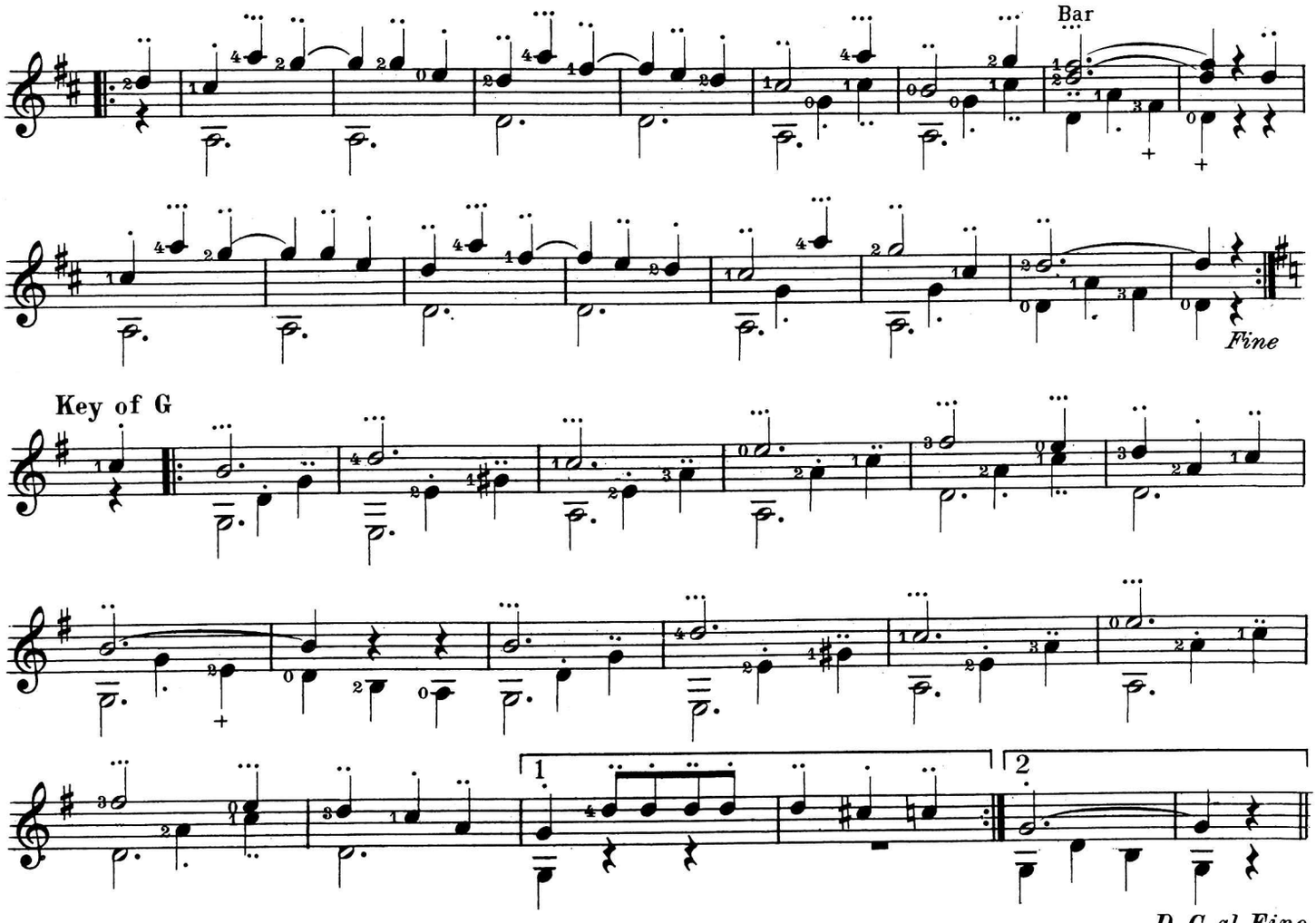


Woodland

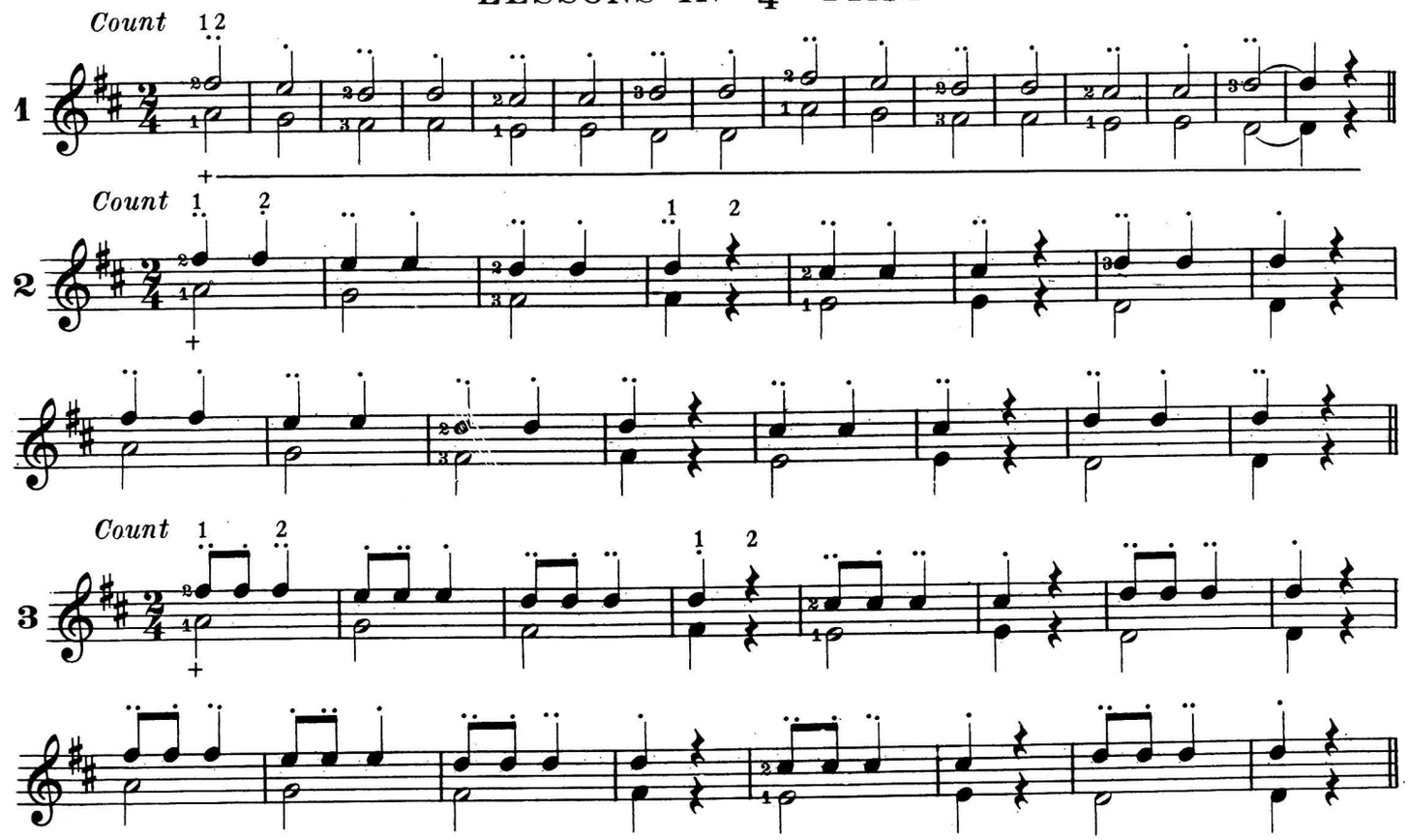
Waltz

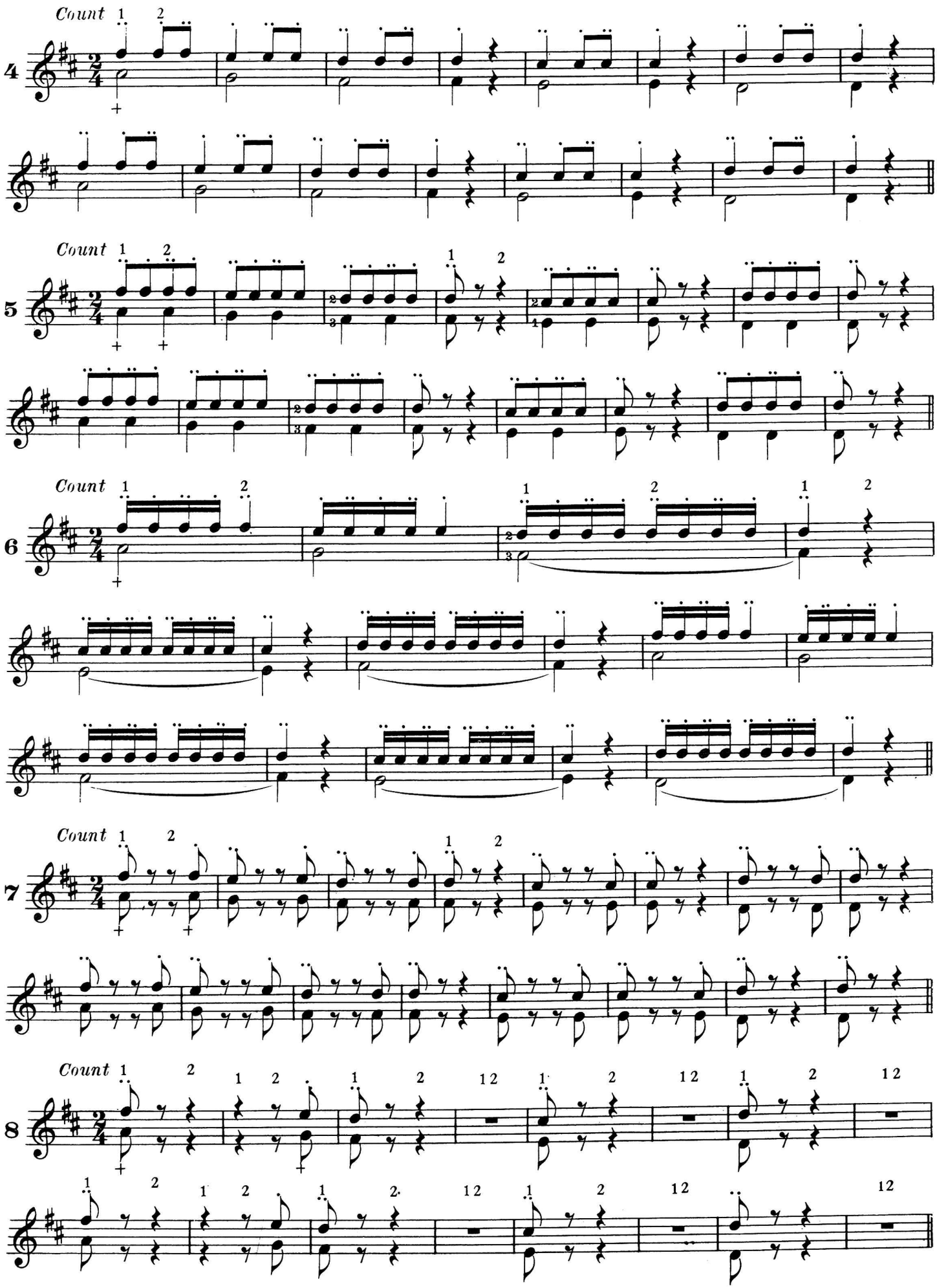
Lento
(slow)

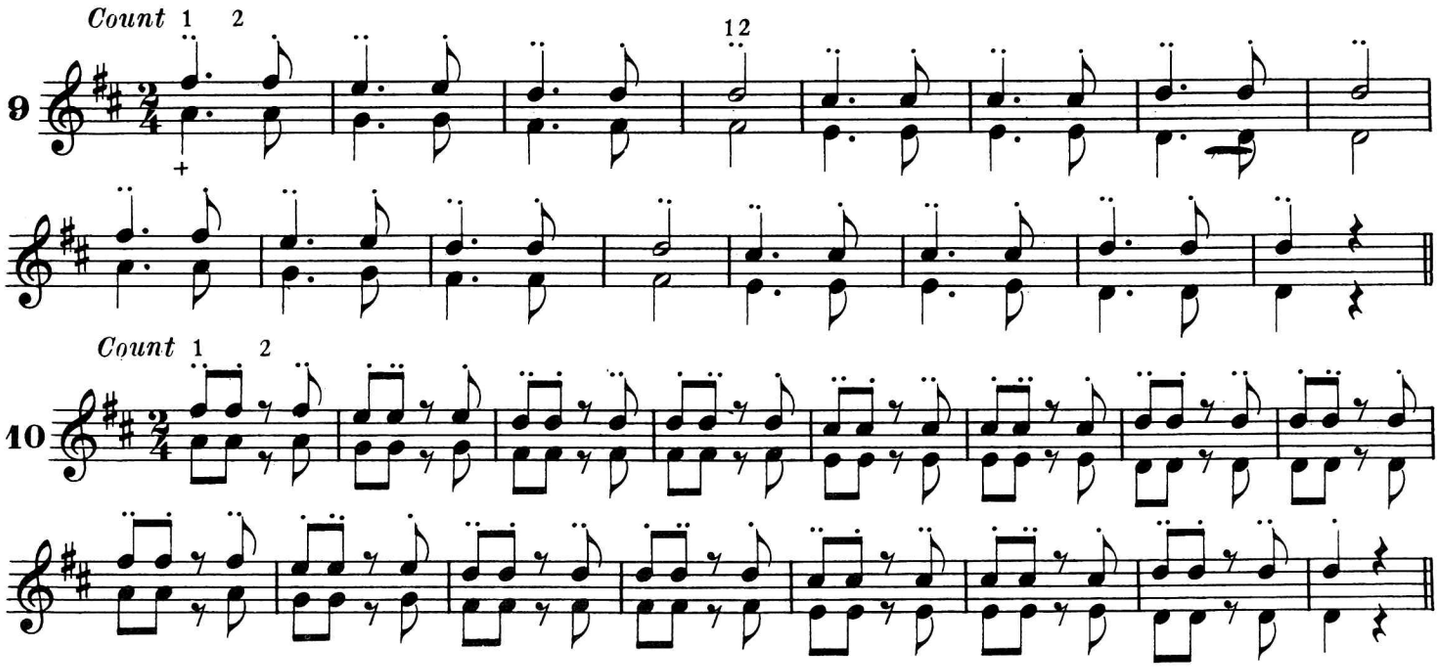




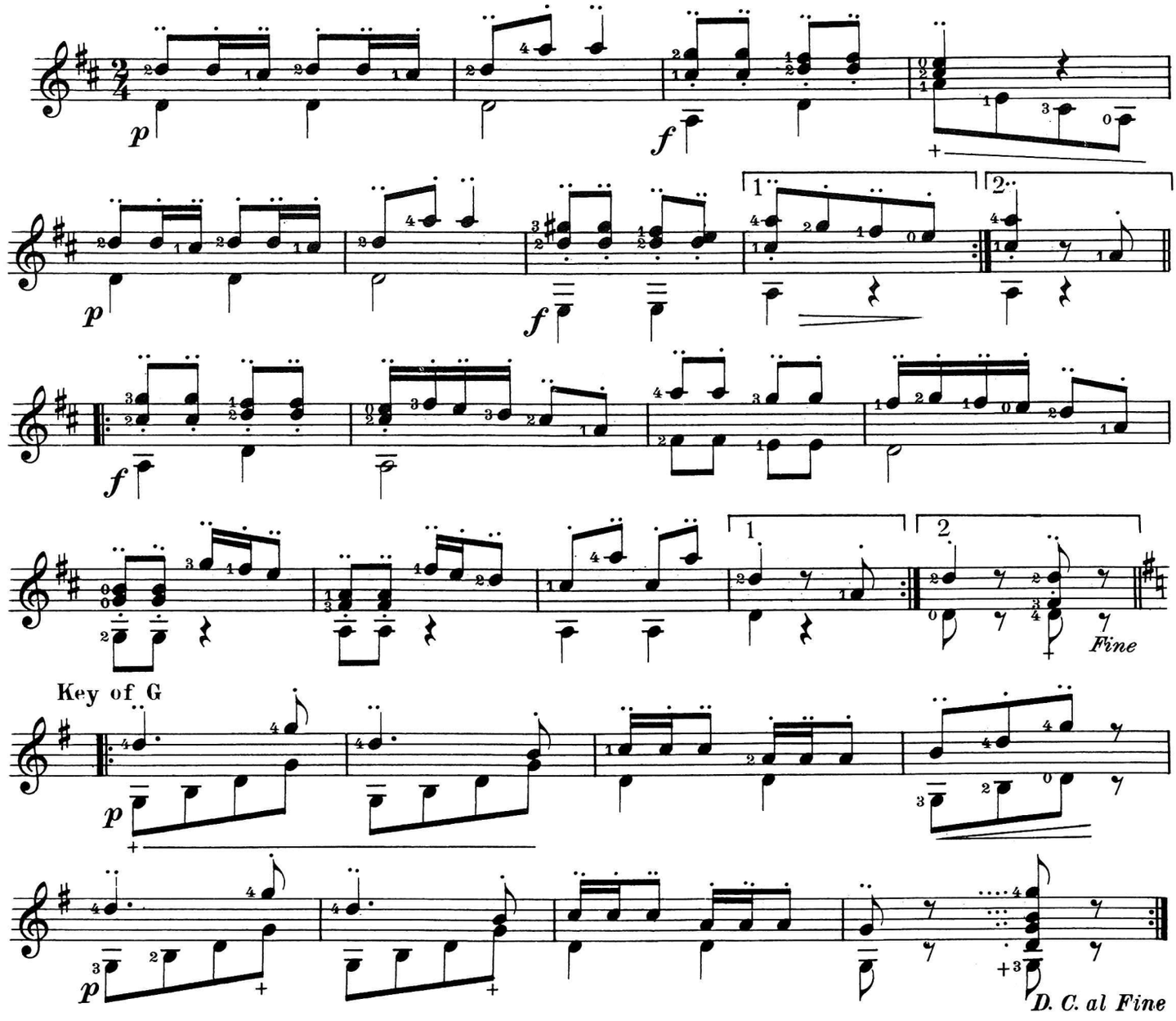
LESSONS IN $\frac{2}{4}$ TIME



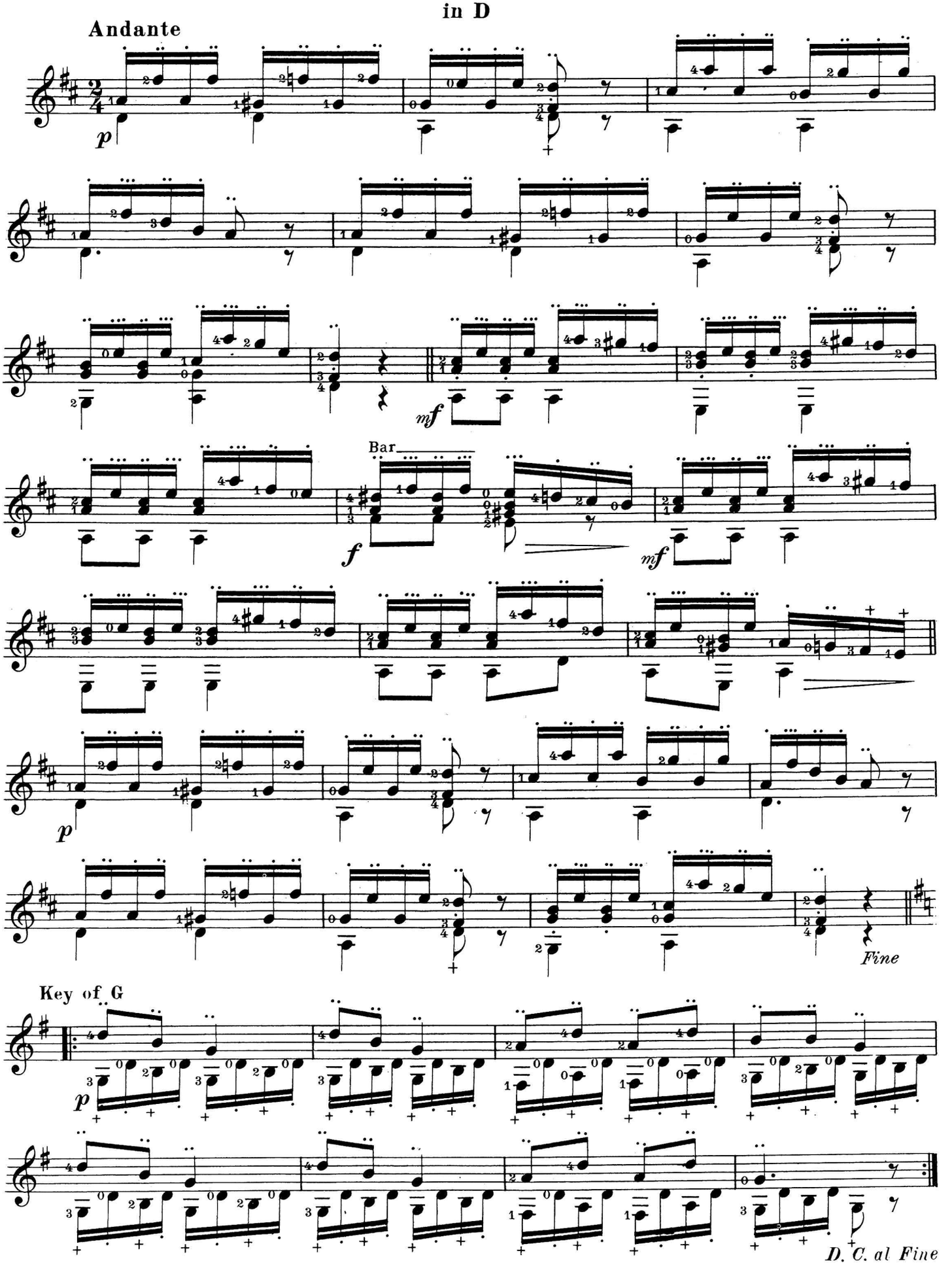

Count 1 2
4
Count 1 2
5
Count 1 2
6
Count 1 2
7
Count 1 2
8



Polka - In Haste



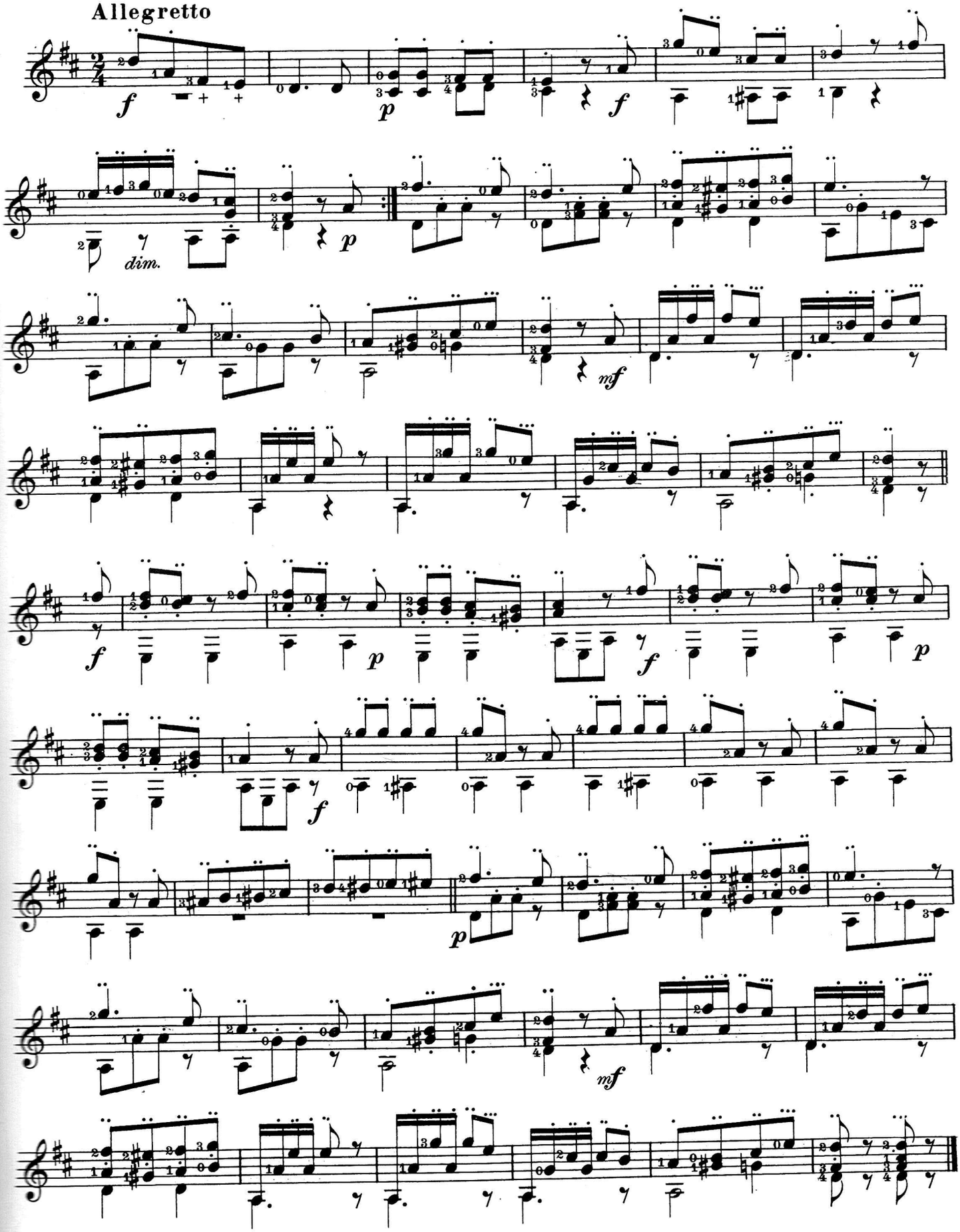
Etude
in D



Amusement

in D

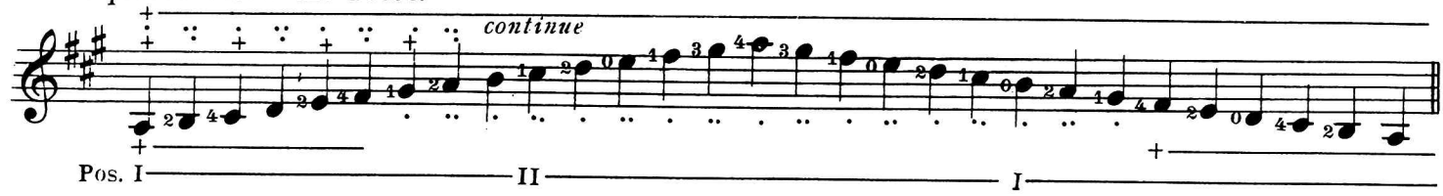
Allegretto



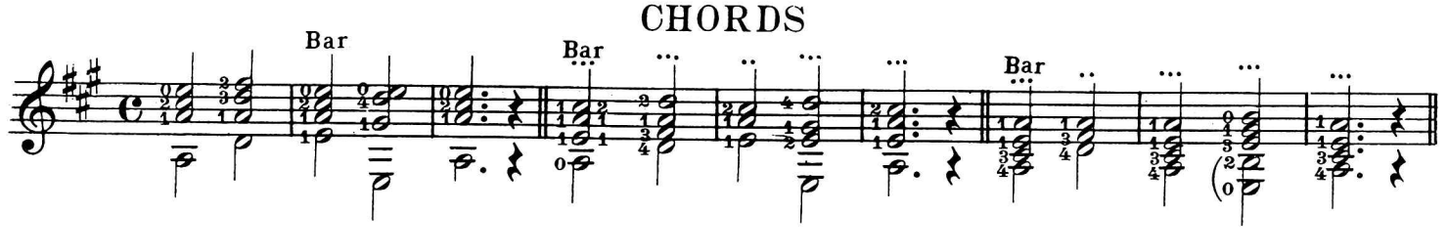
Scale of A Major

F♯, C♯, and G♯ is the Signature

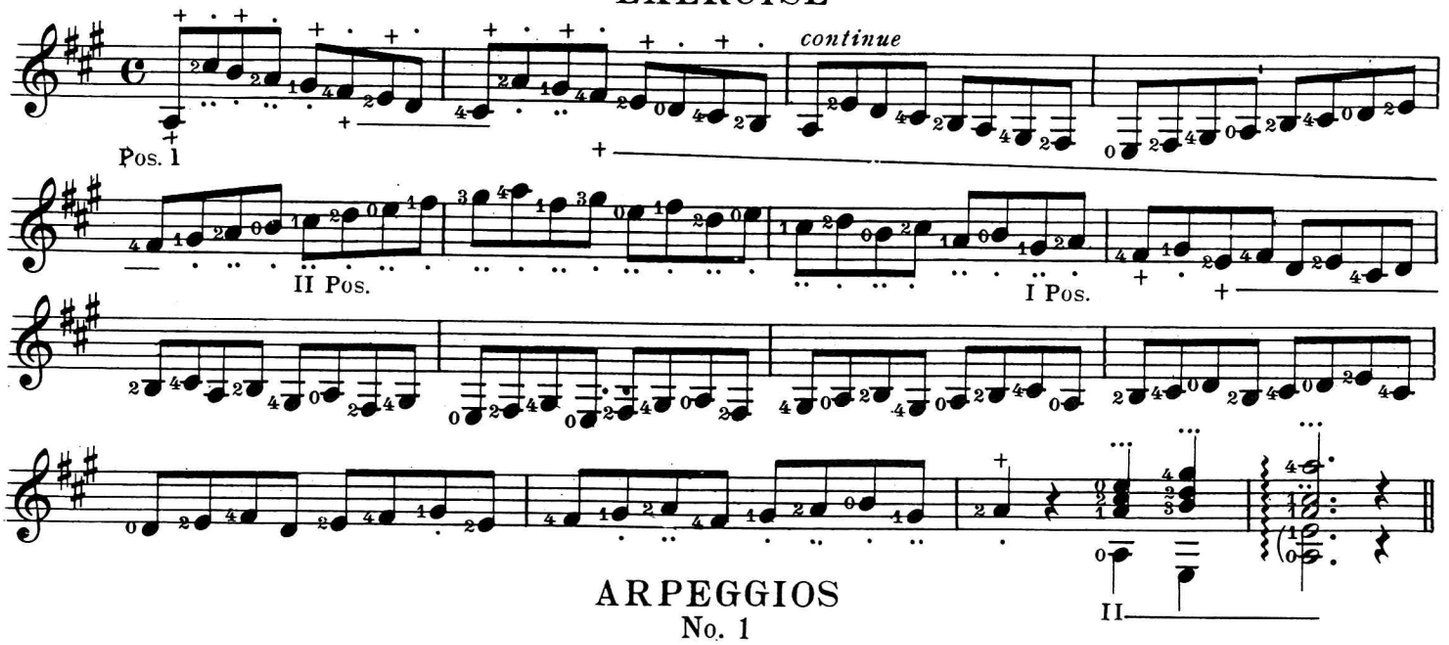
The scale of A Major as here given is in the first and second positions, as marked by the Roman characters placed below the notes.



CHORDS

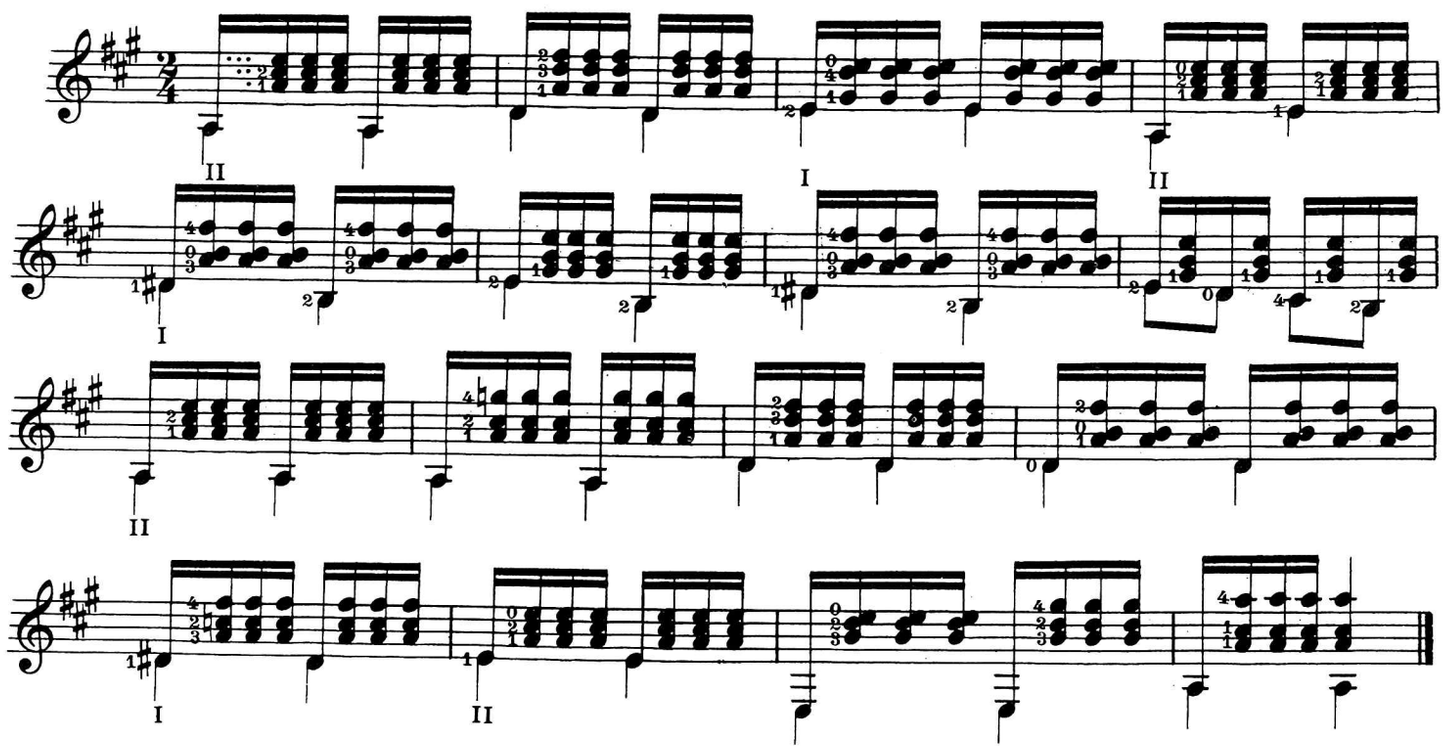


EXERCISE



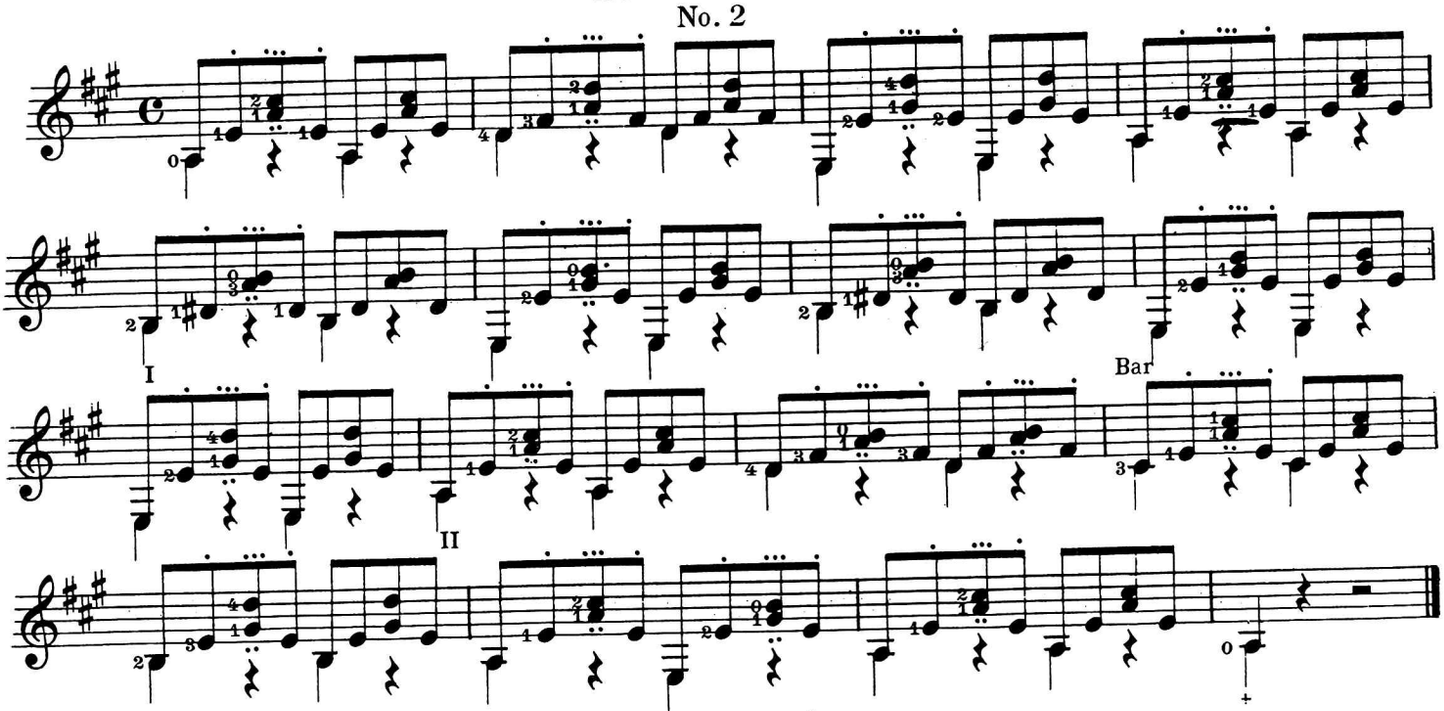
ARPEGGIOS

No. 1



ARPEGGIOS

No. 2

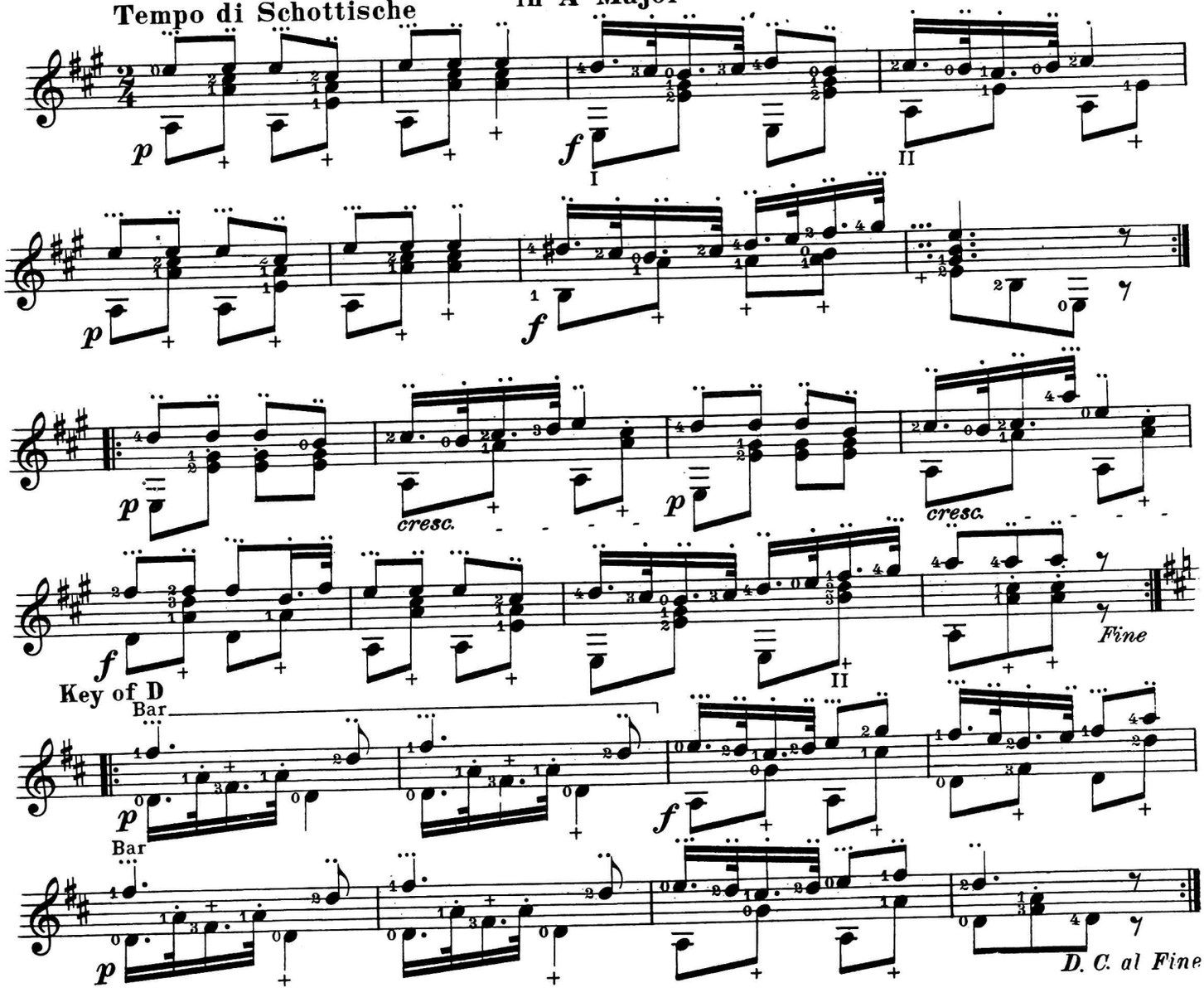


Recreation

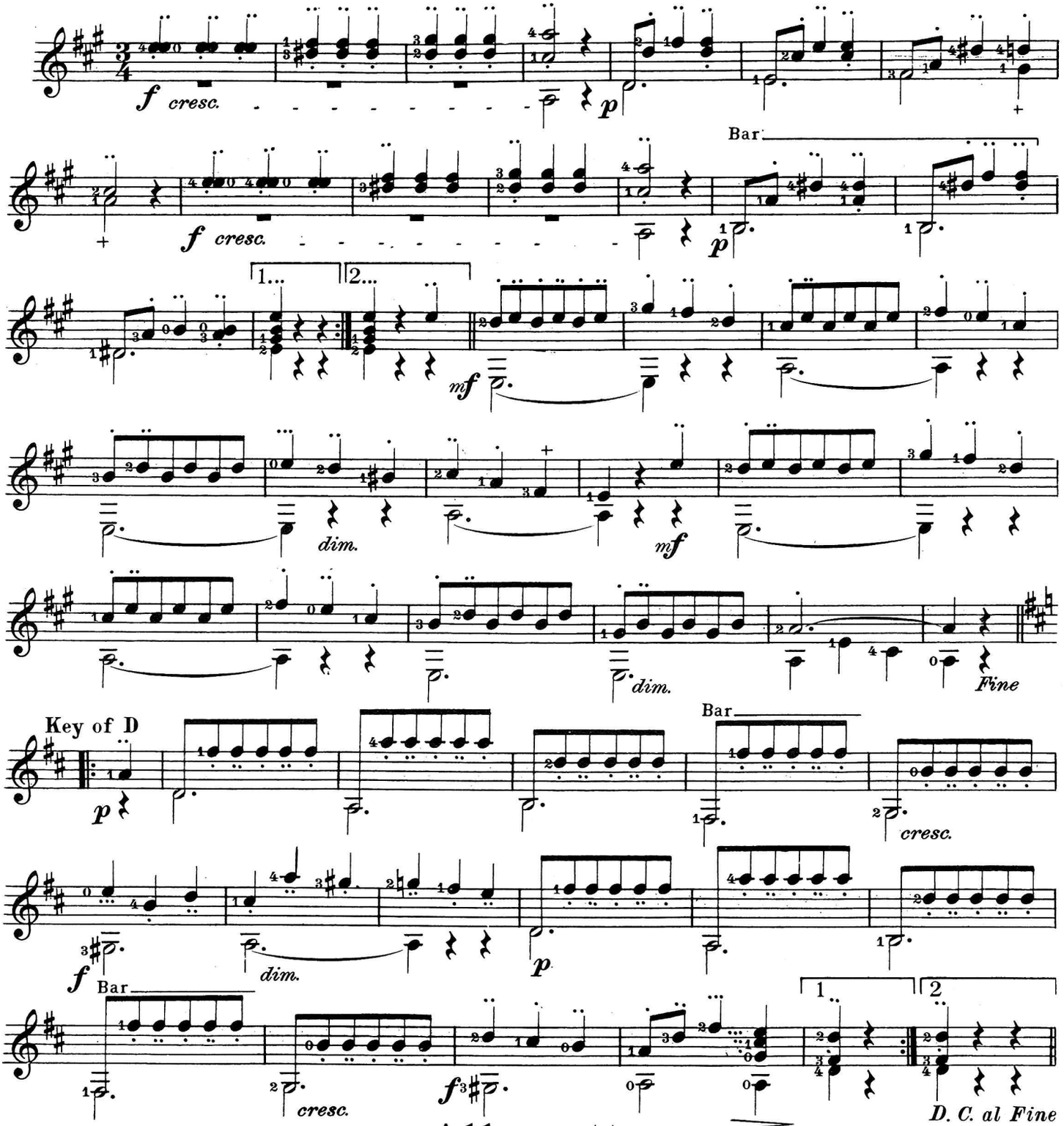
in A Major

Observe the dotted notes.

Tempo di Schottische

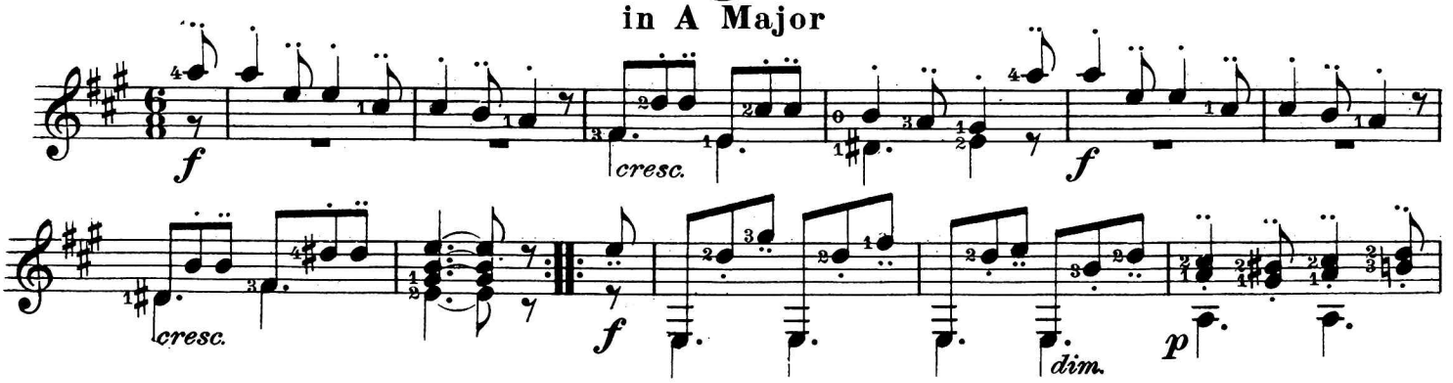


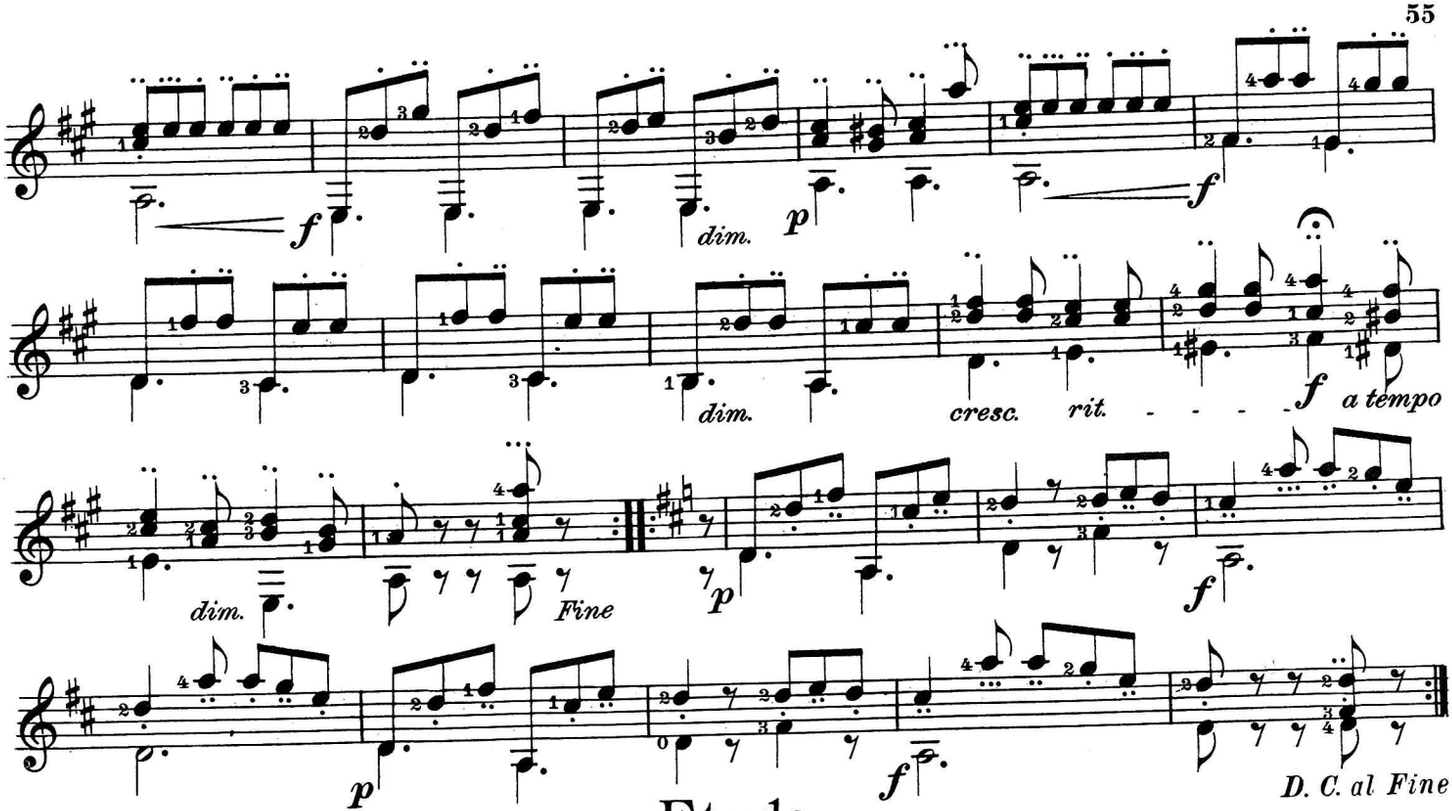
Liberty Waltz



Allegretto

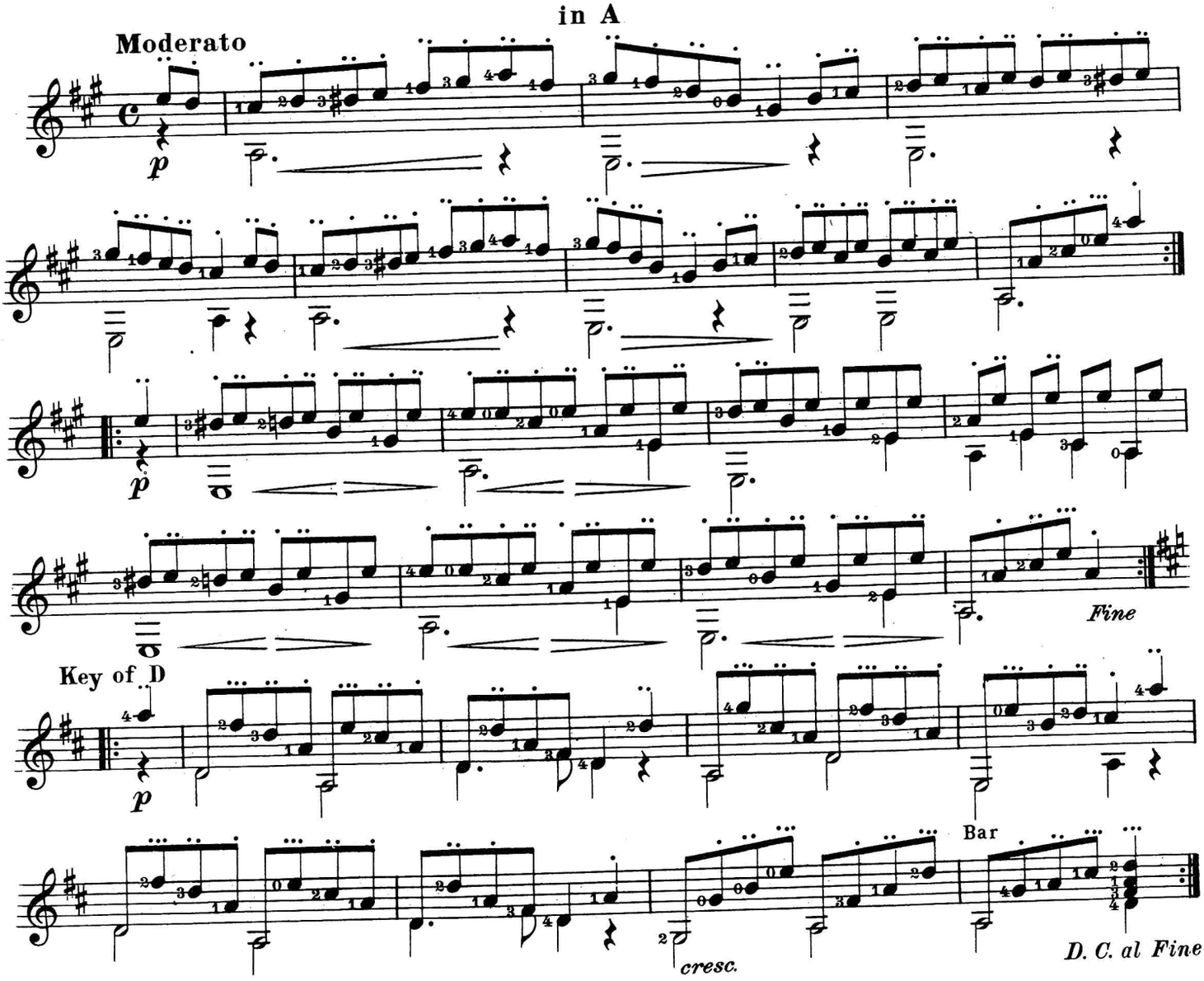
in A Major



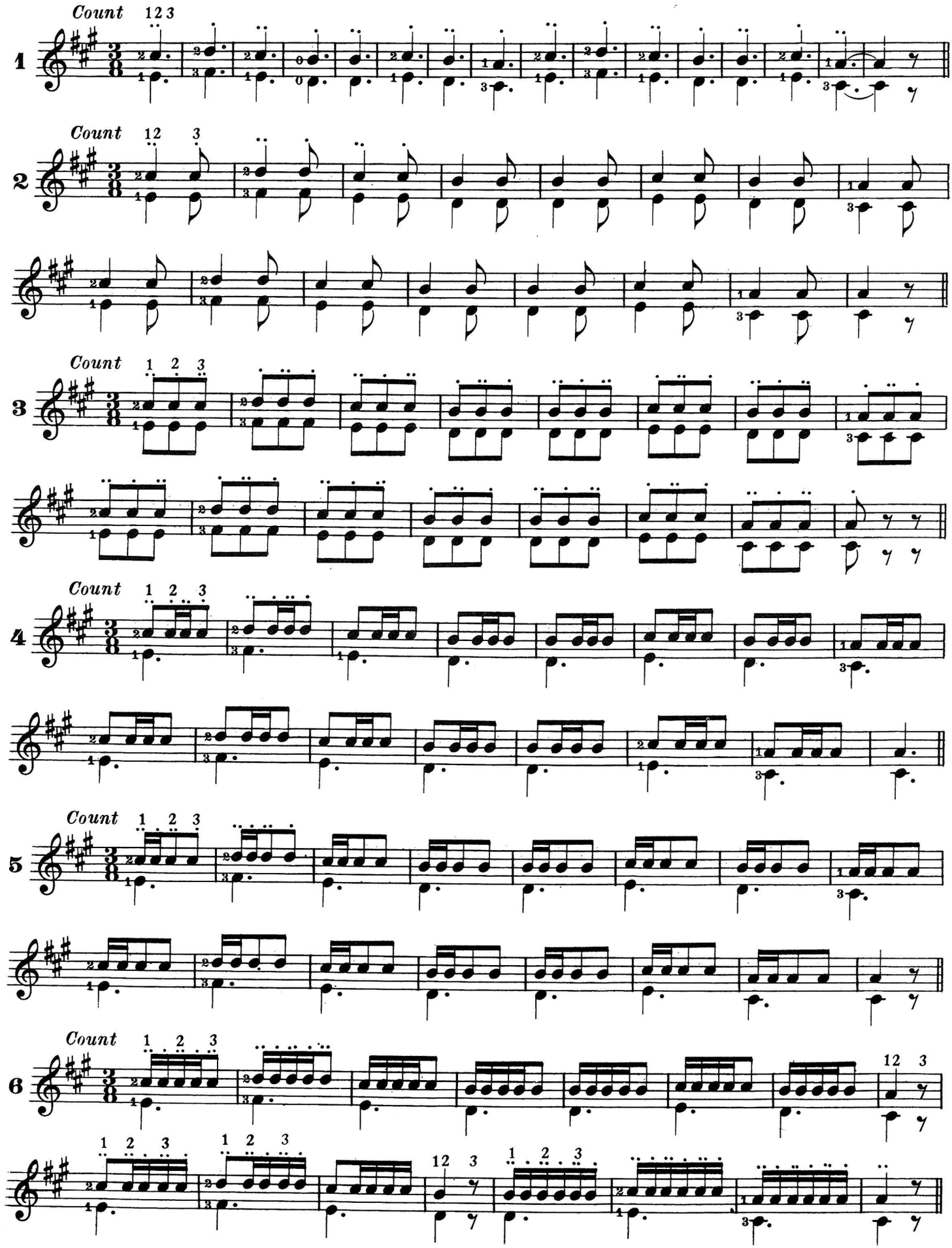

f
dim.
p
f
dim.
cresc.
rit.
f
a tempo
dim.
Fine
p
f
p
f
D. C. al Fine

Etude

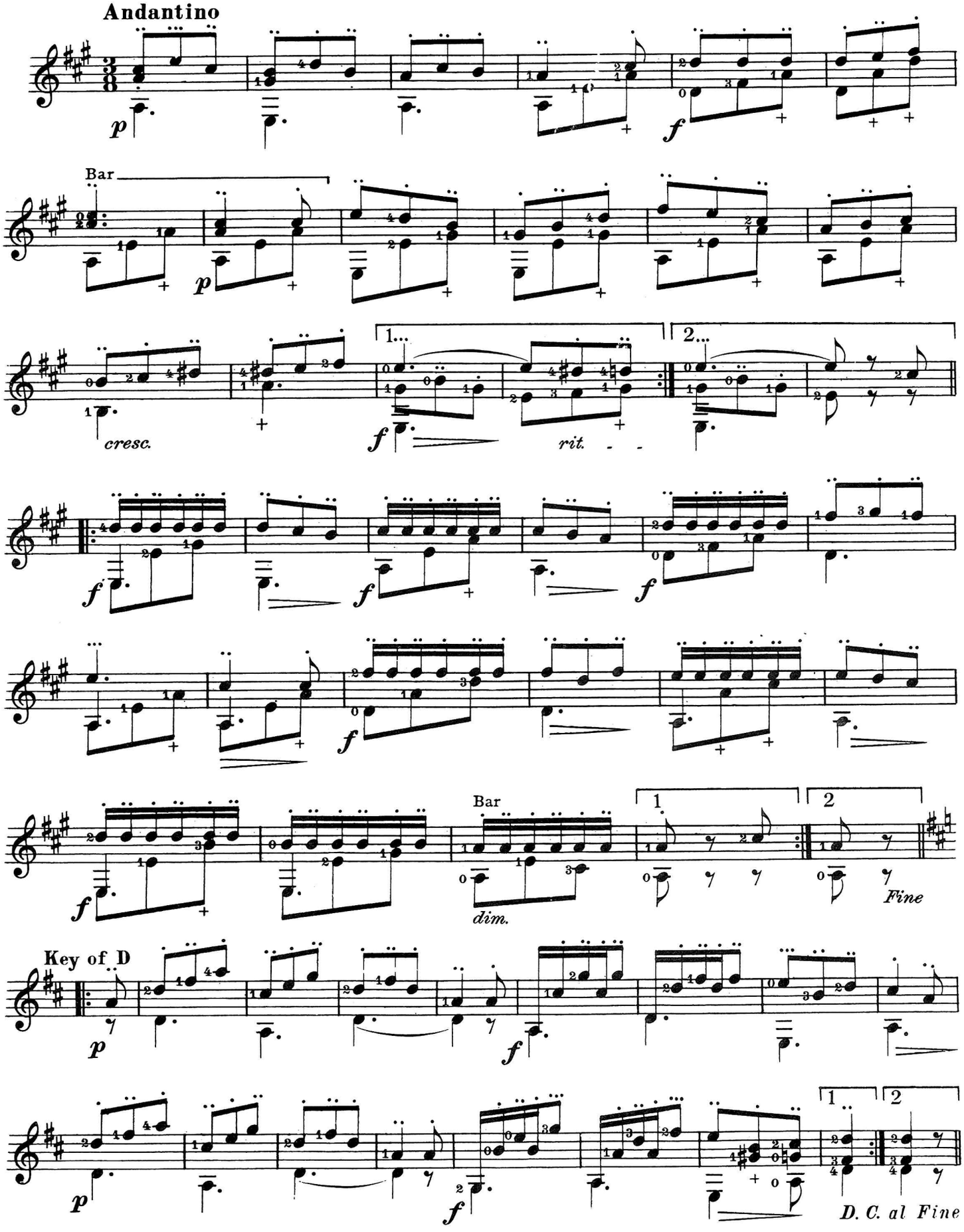
in A


Moderato
p
p
Fine
Key of D
p
Bar
cresc.
D. C. al Fine

LESSONS IN $\frac{3}{8}$ TIME

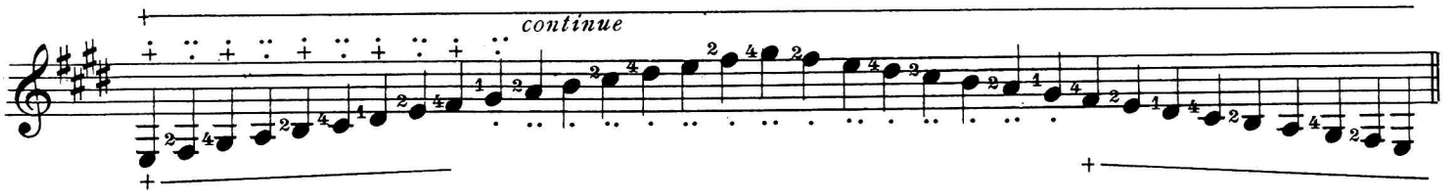


Amusement
in A Major

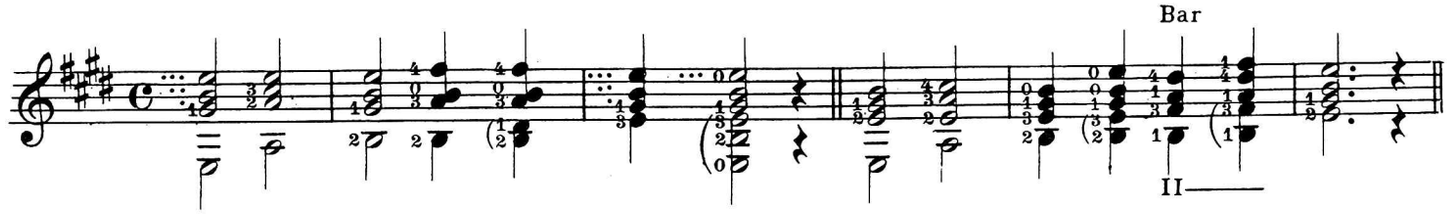


Scale of E Major

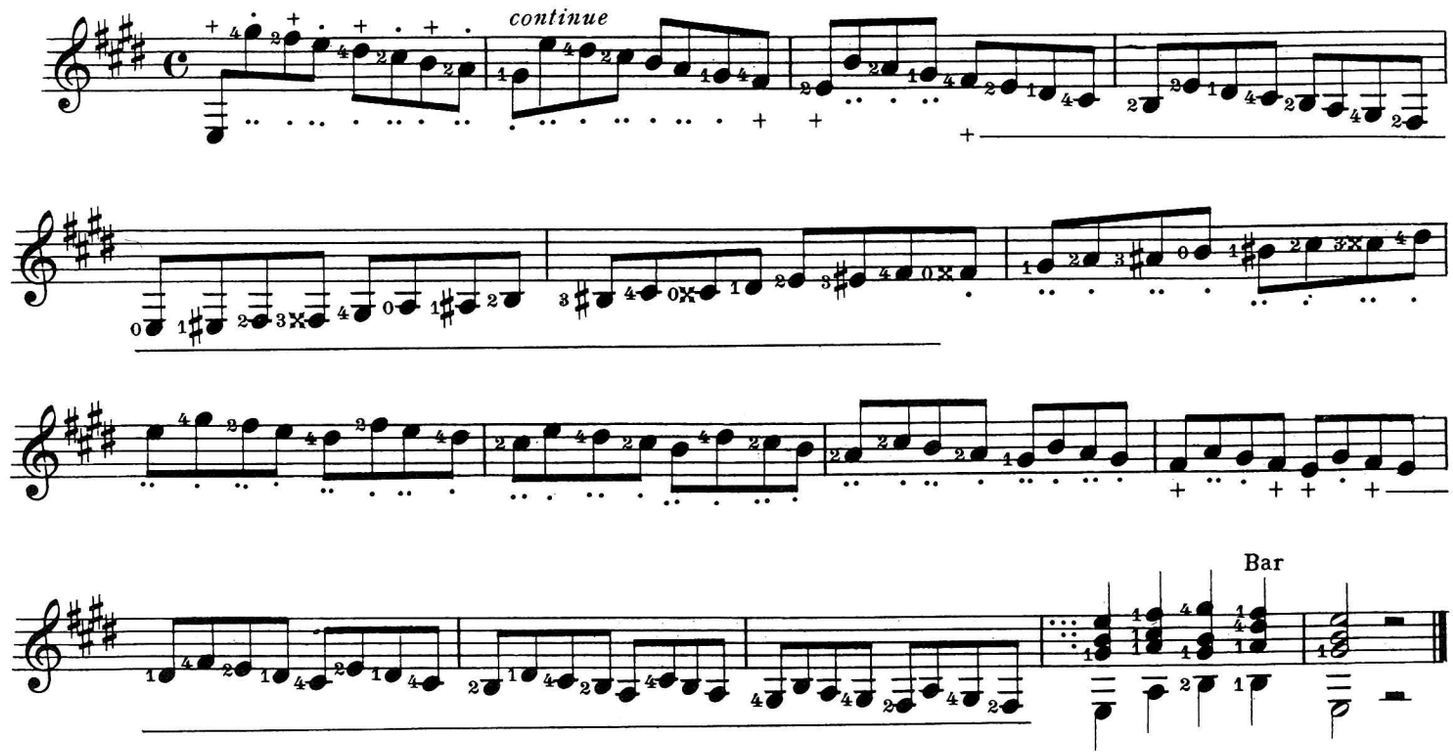
F♯, C♯, G♯ and D♯ is the Signature



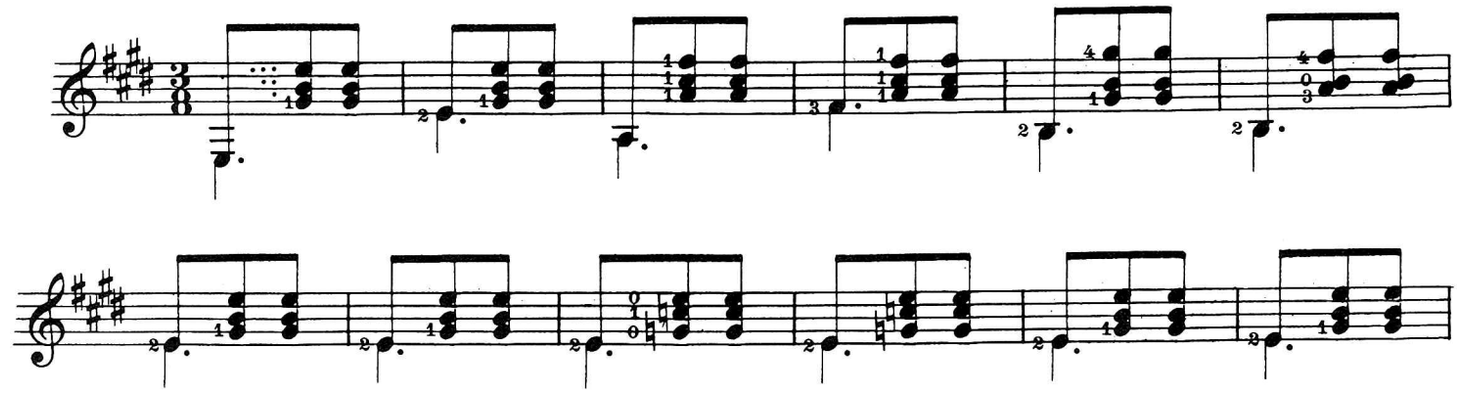
CHORDS

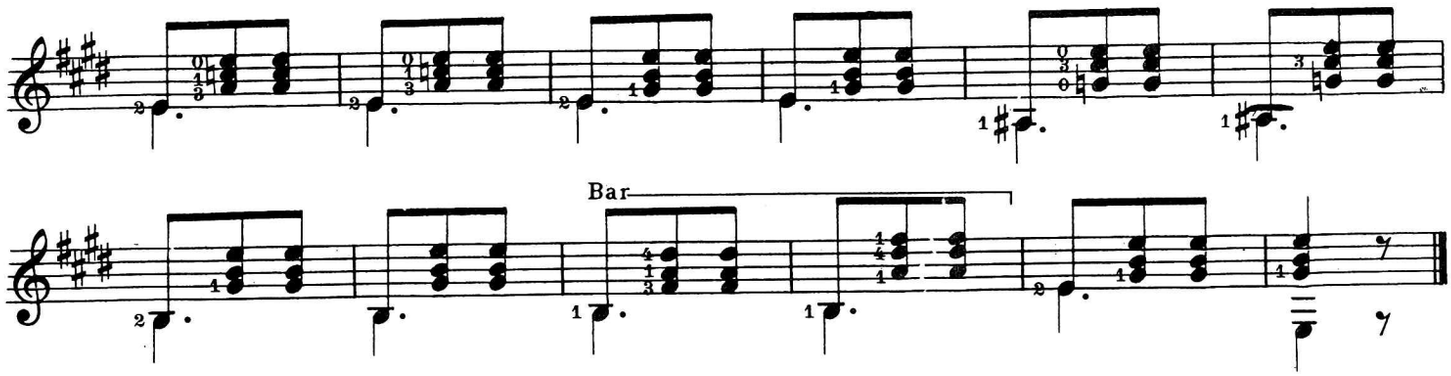


EXERCISE



BROKEN CHORDS

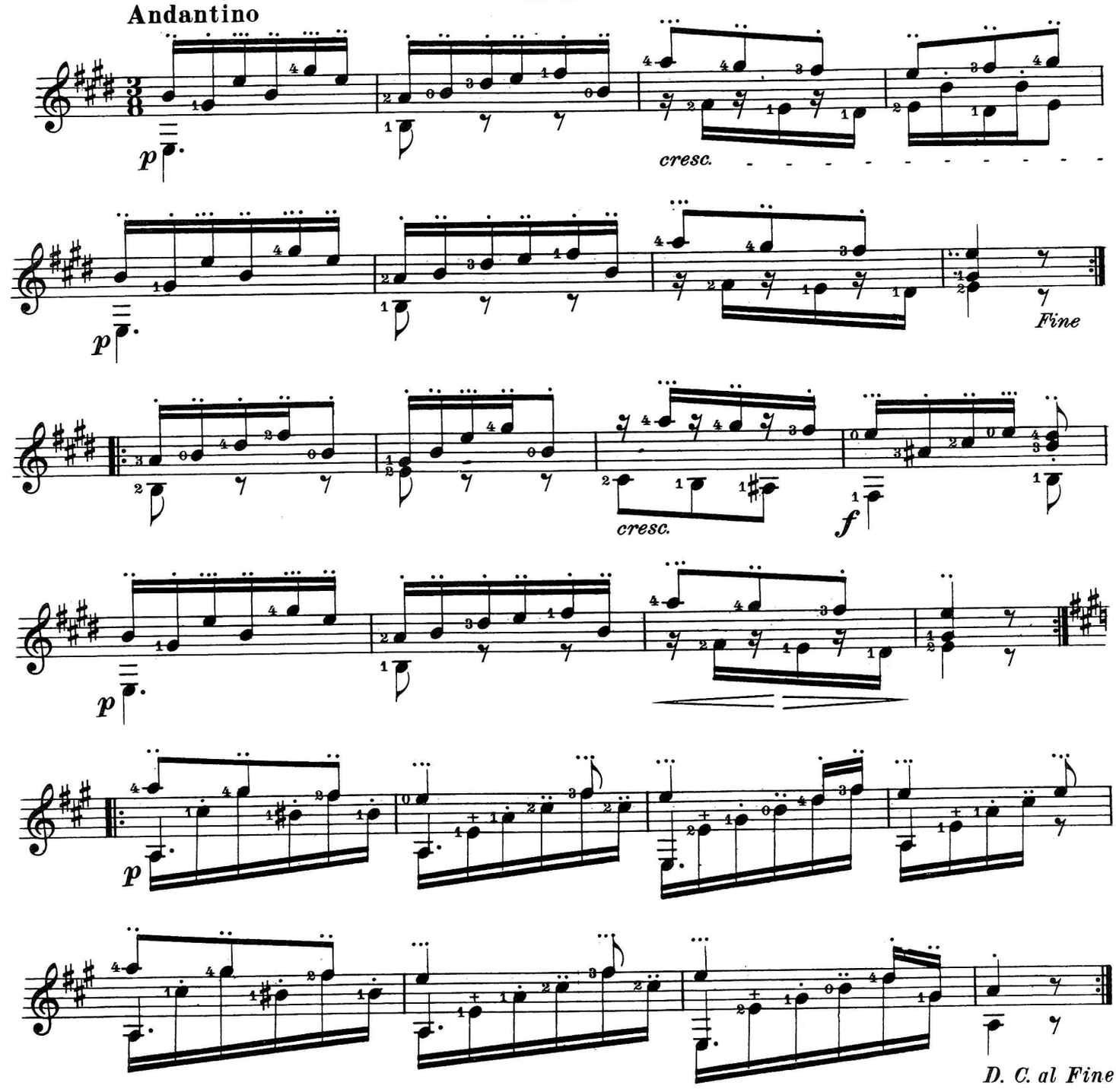




Amusement

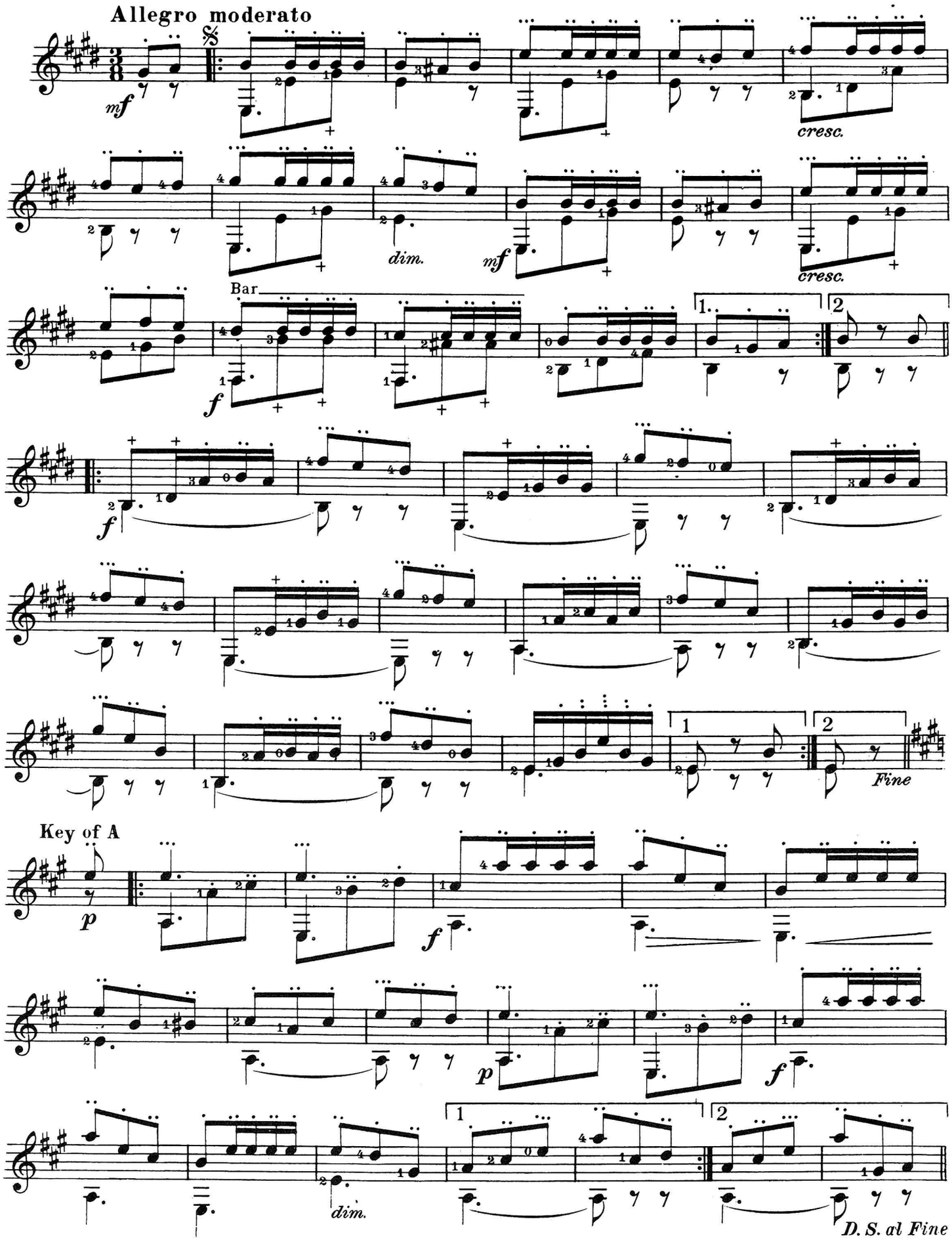
in E

Andantino

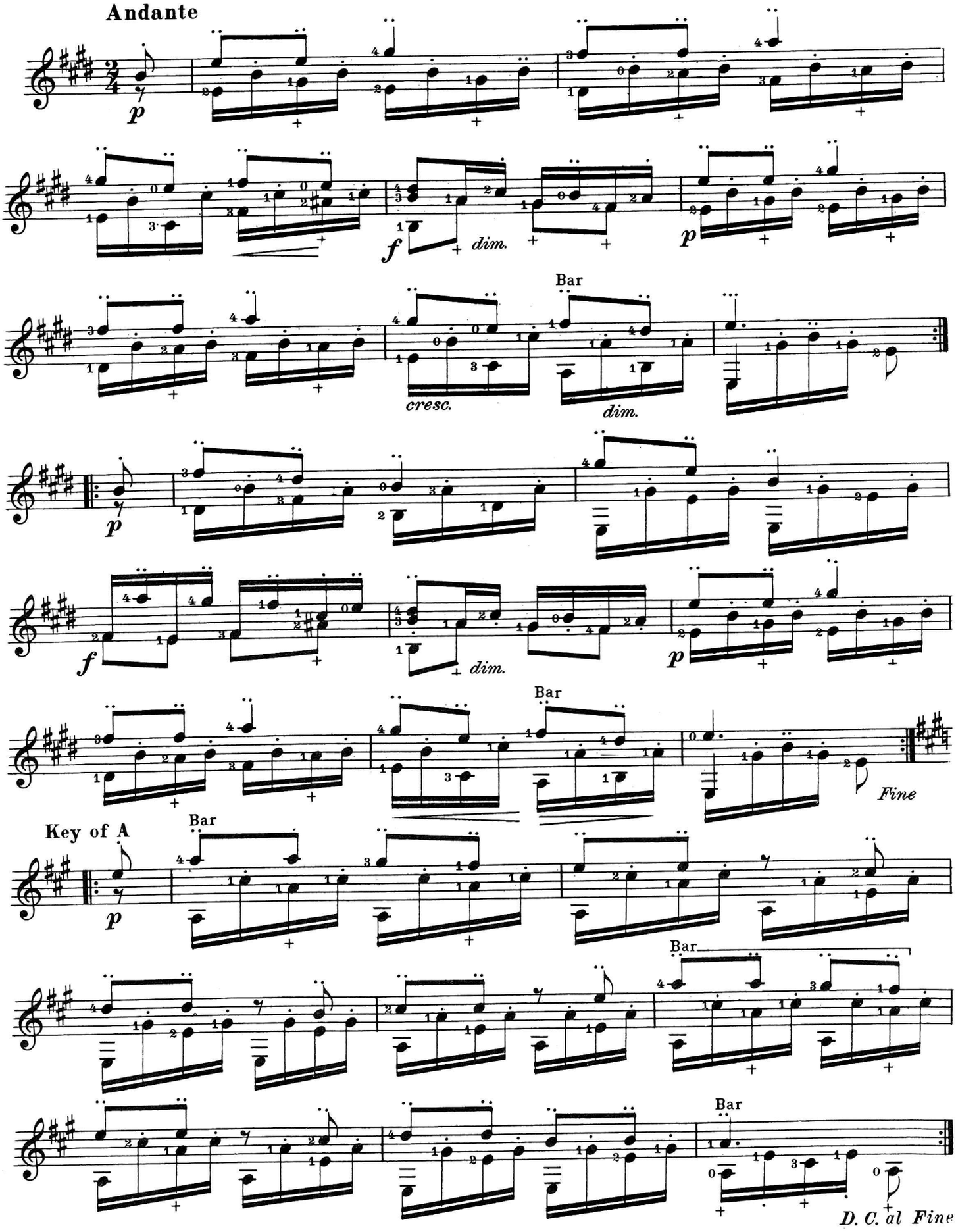


Cachucha

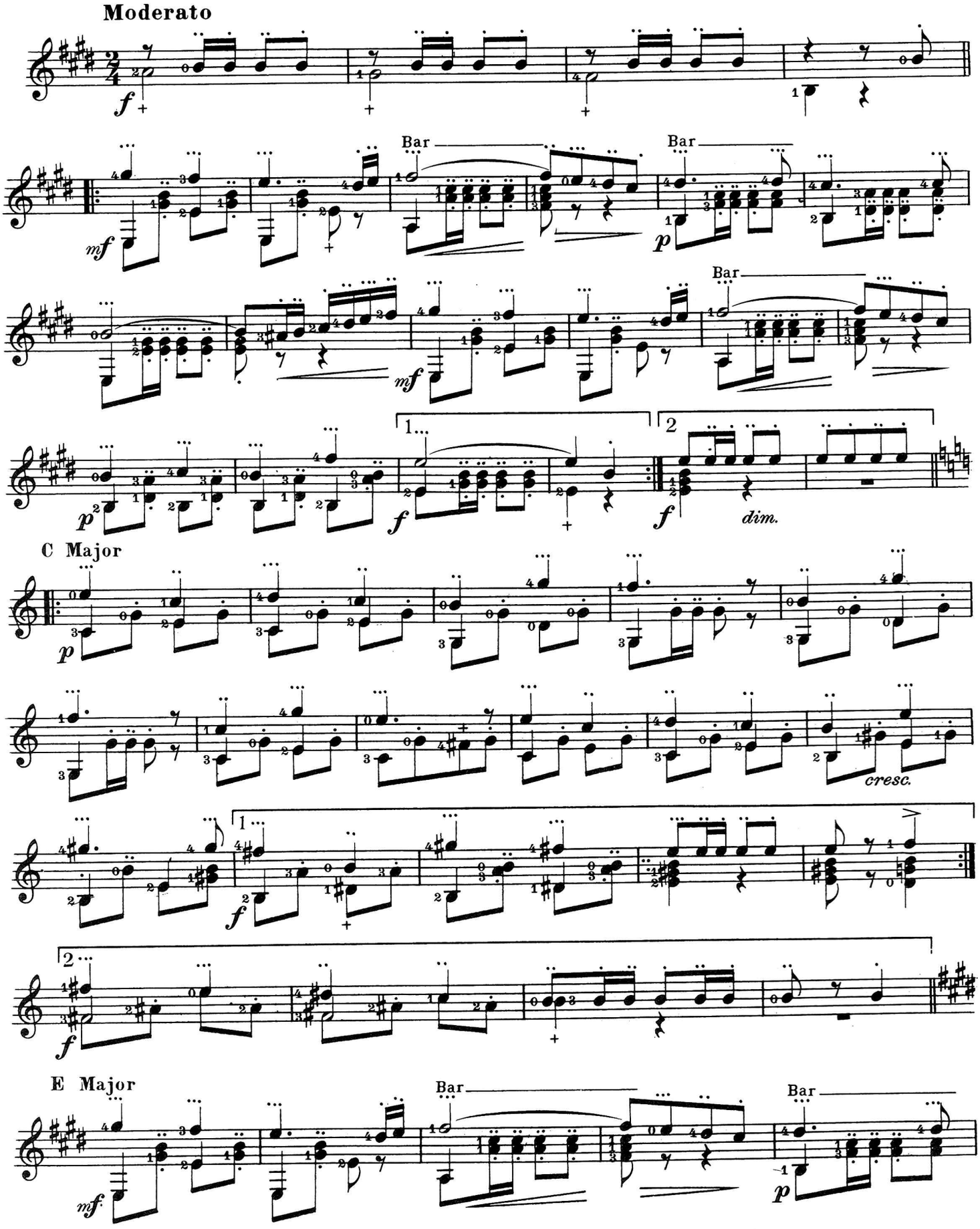
Spanish Dance

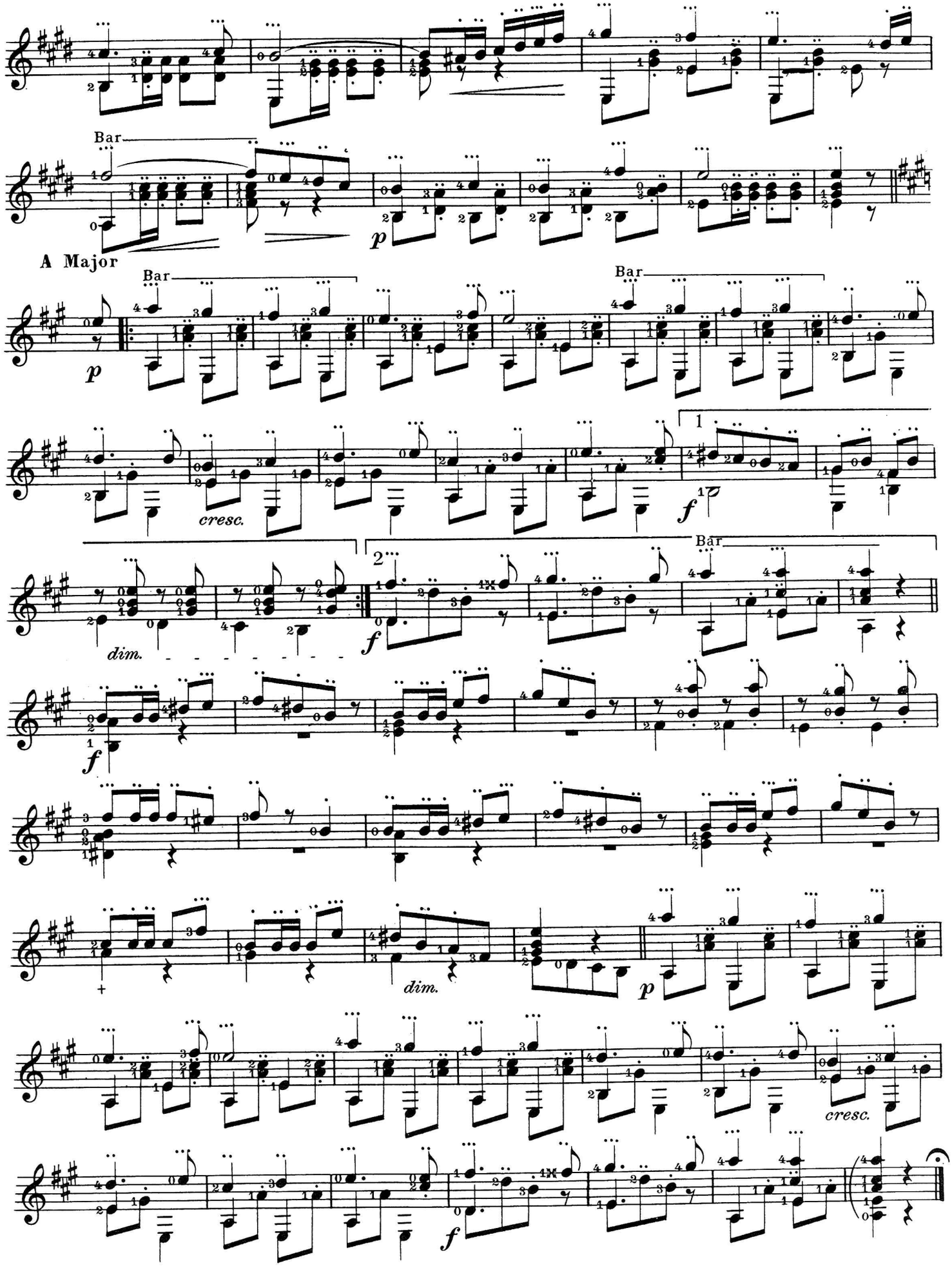


Etude
in E

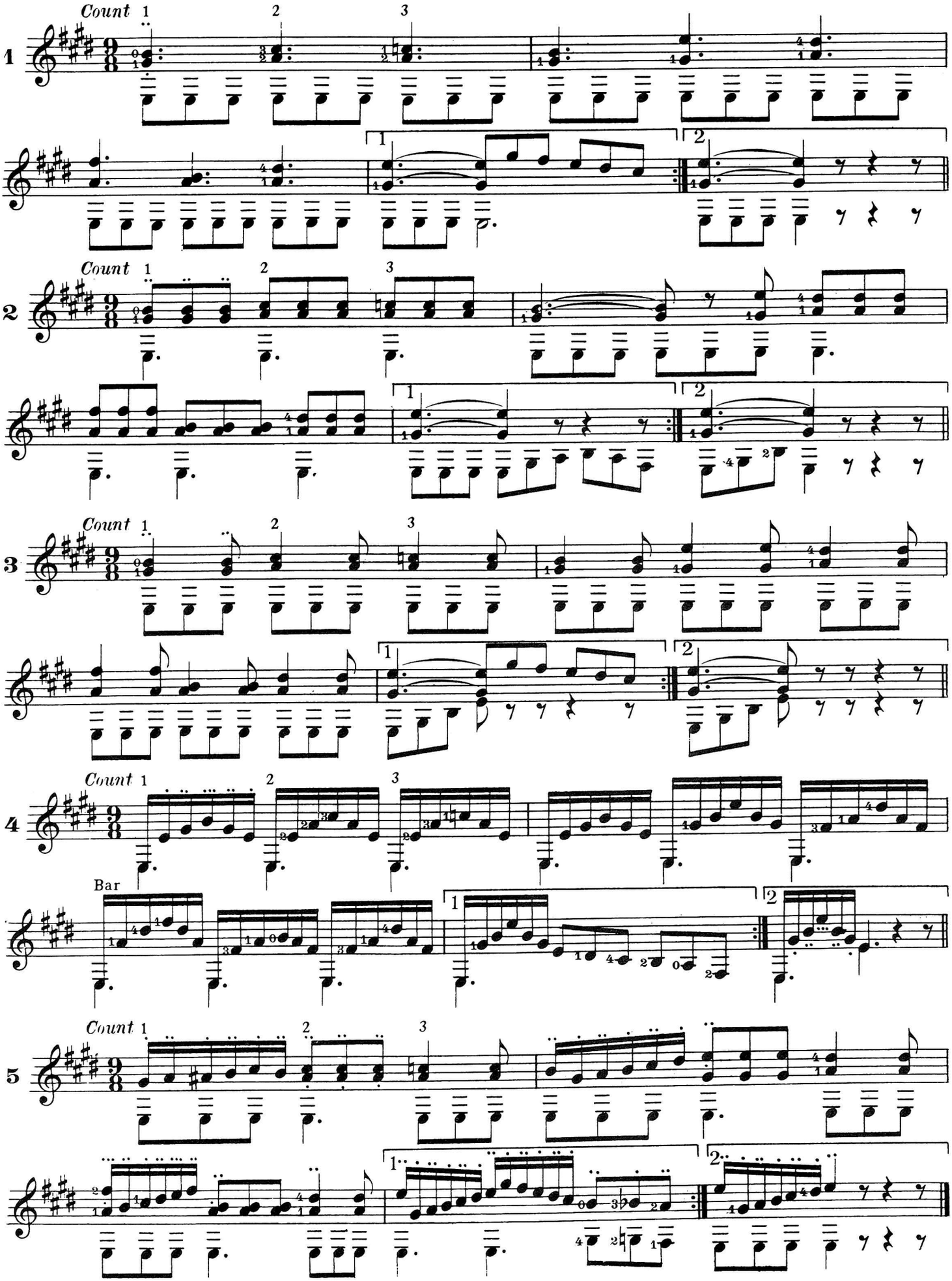

Andante
p
f
dim.
p
Bar
cresc.
dim.
p
f
dim.
p
Bar
Fine
Key of A
Bar
p
Bar
Bar
D. C. al Fine

March - Homeward Bound

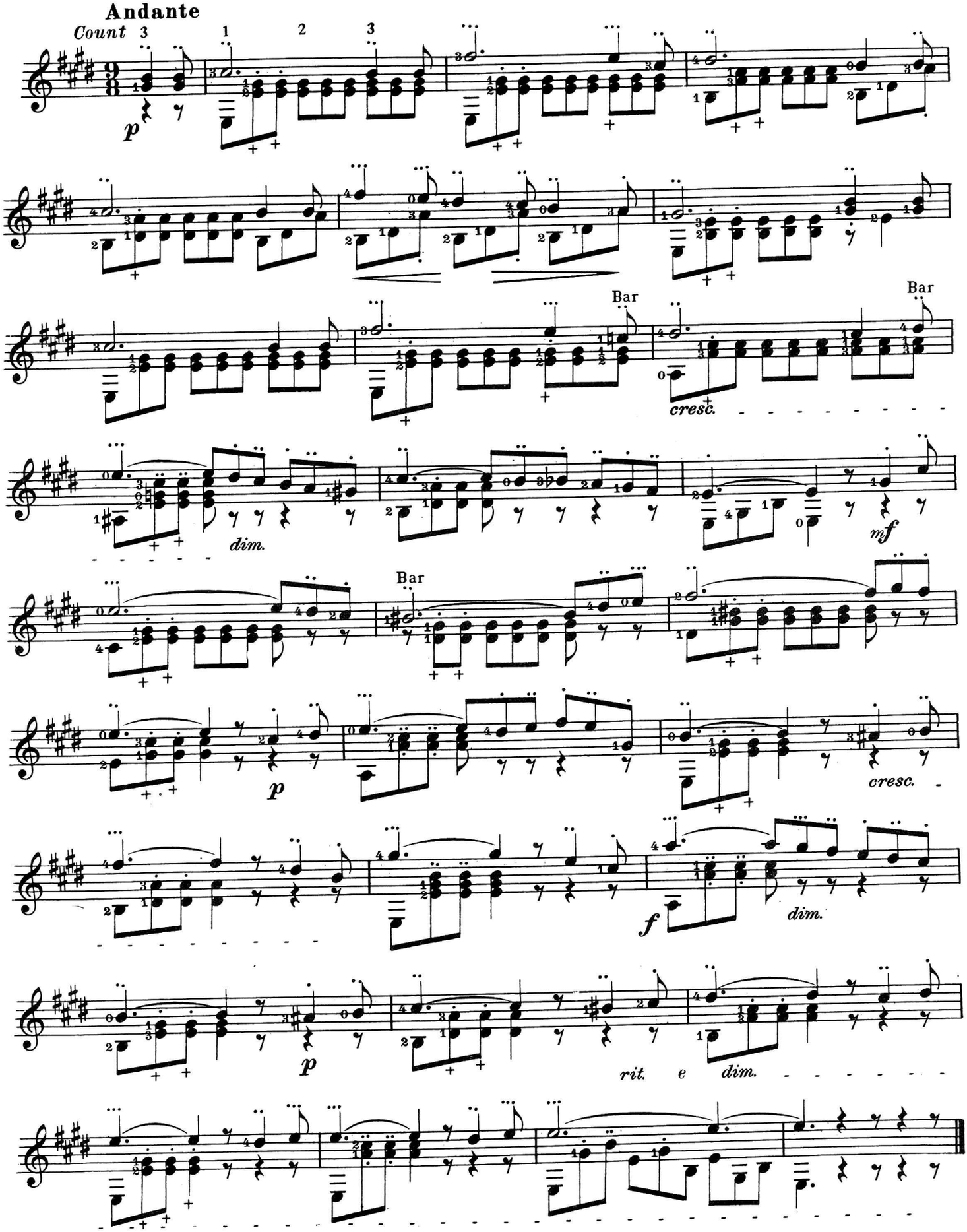



Bar
p
A Major
Bar
Bar
p
cresc.
1
f
2
Bar
dim.
f
f
dim.
p
cresc.
f

LESSONS IN $\frac{9}{8}$ -TIME

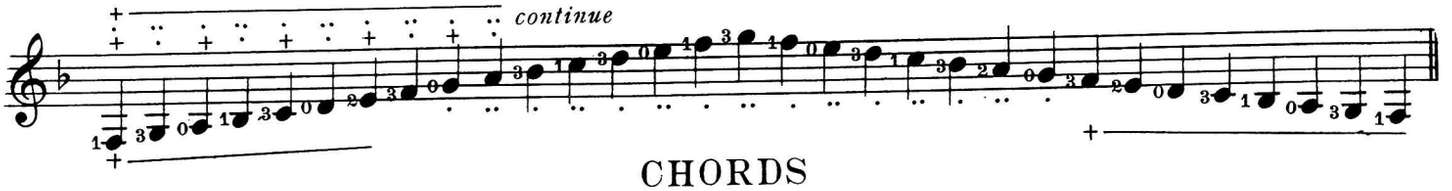


Serenade
in E

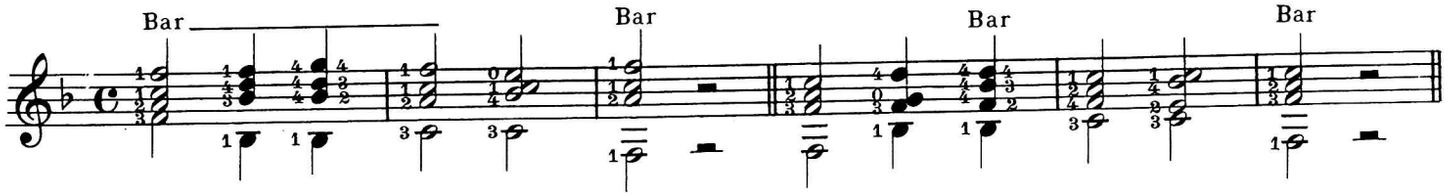


Scale of F Major

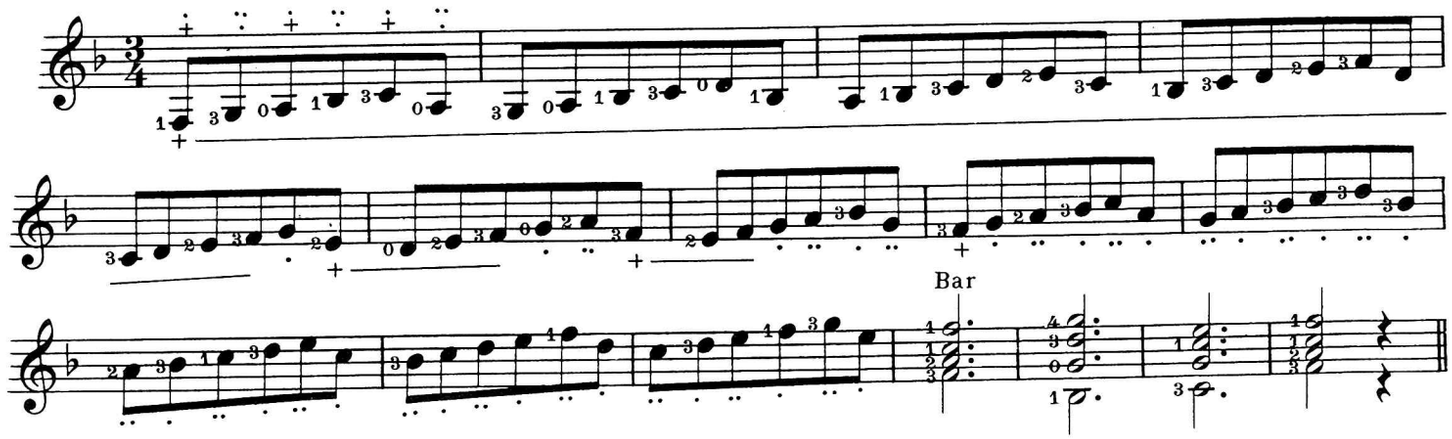
B♭ is the Signature



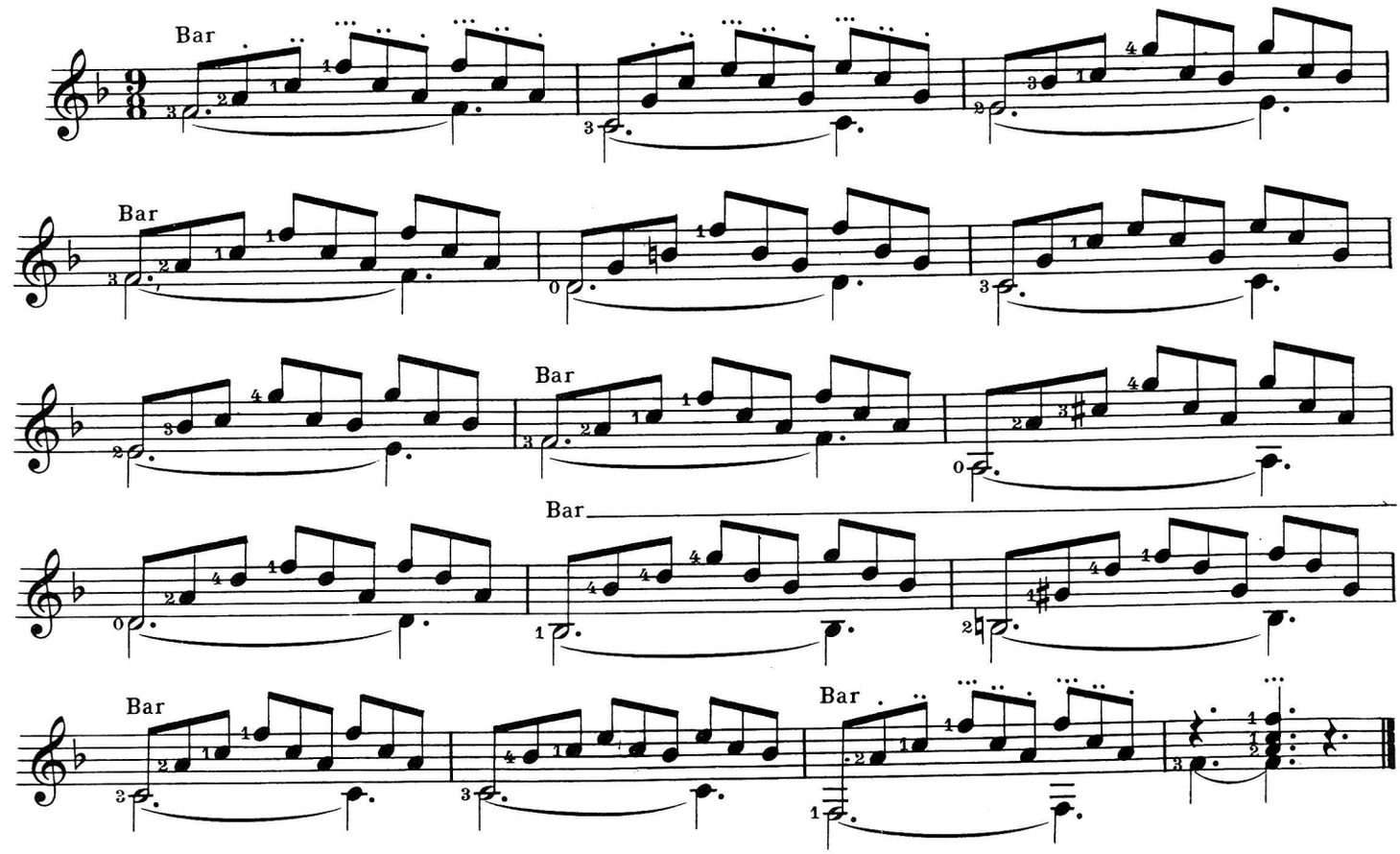
CHORDS



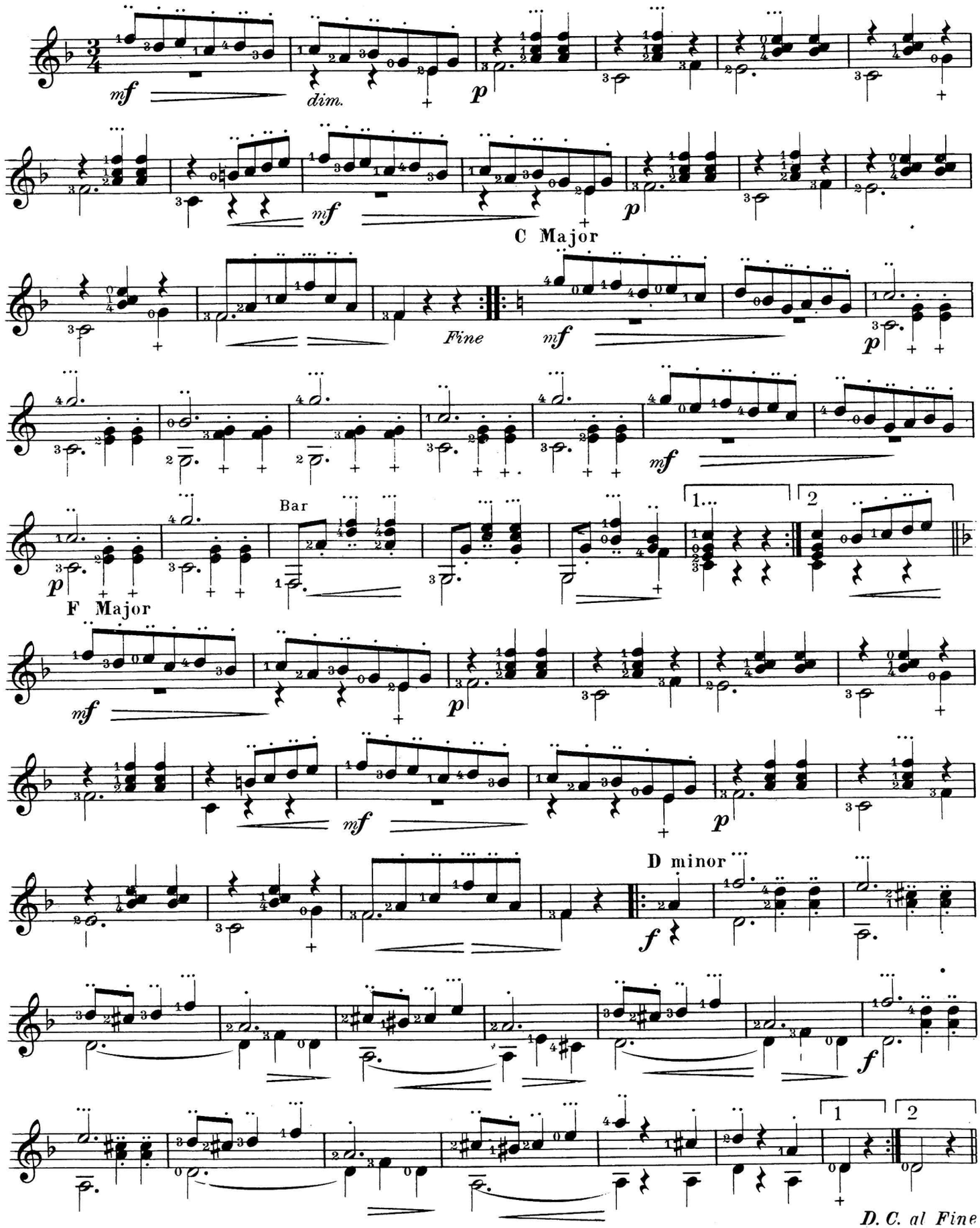
EXERCISE



ARPEGGIOS

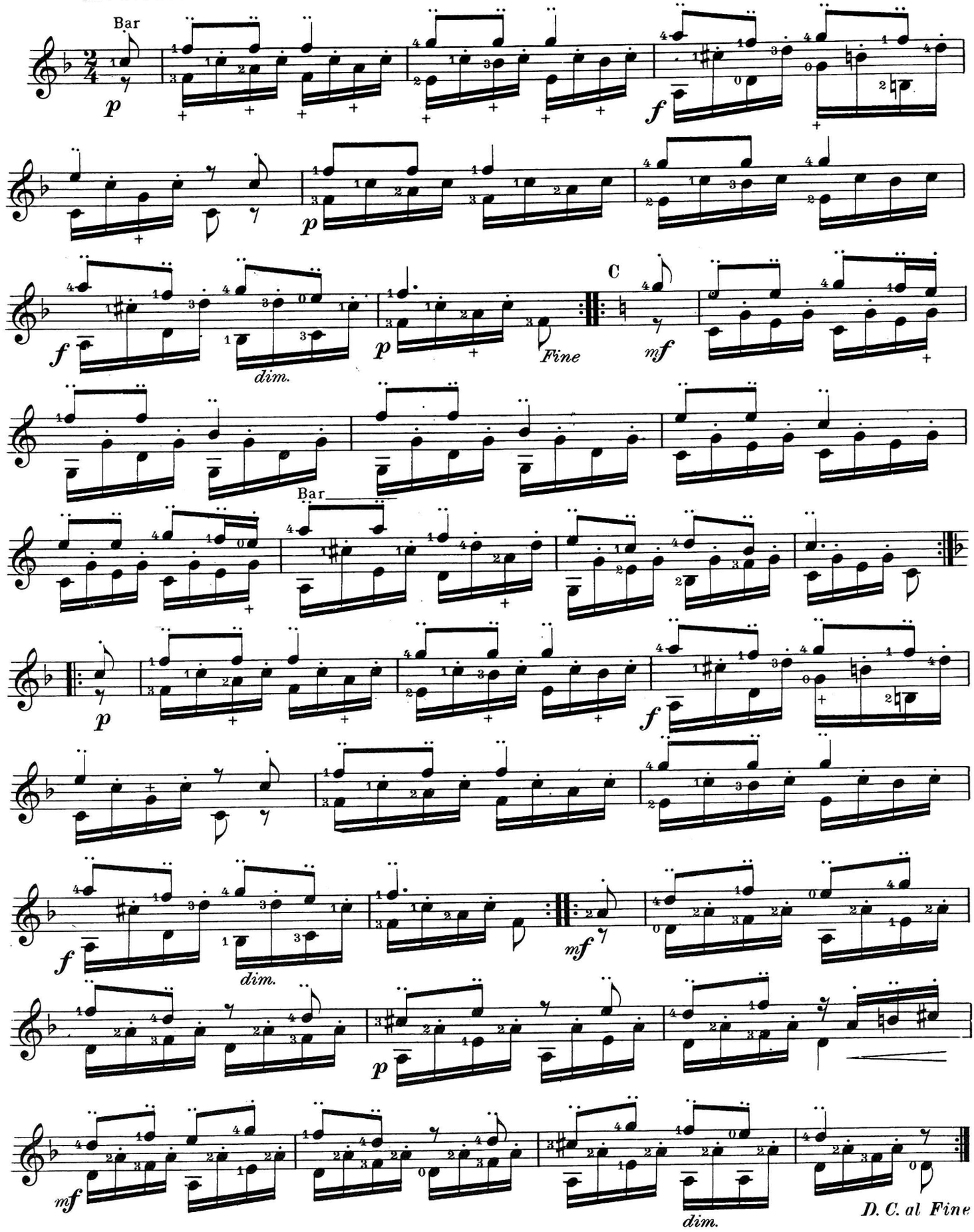


Marionette Waltz

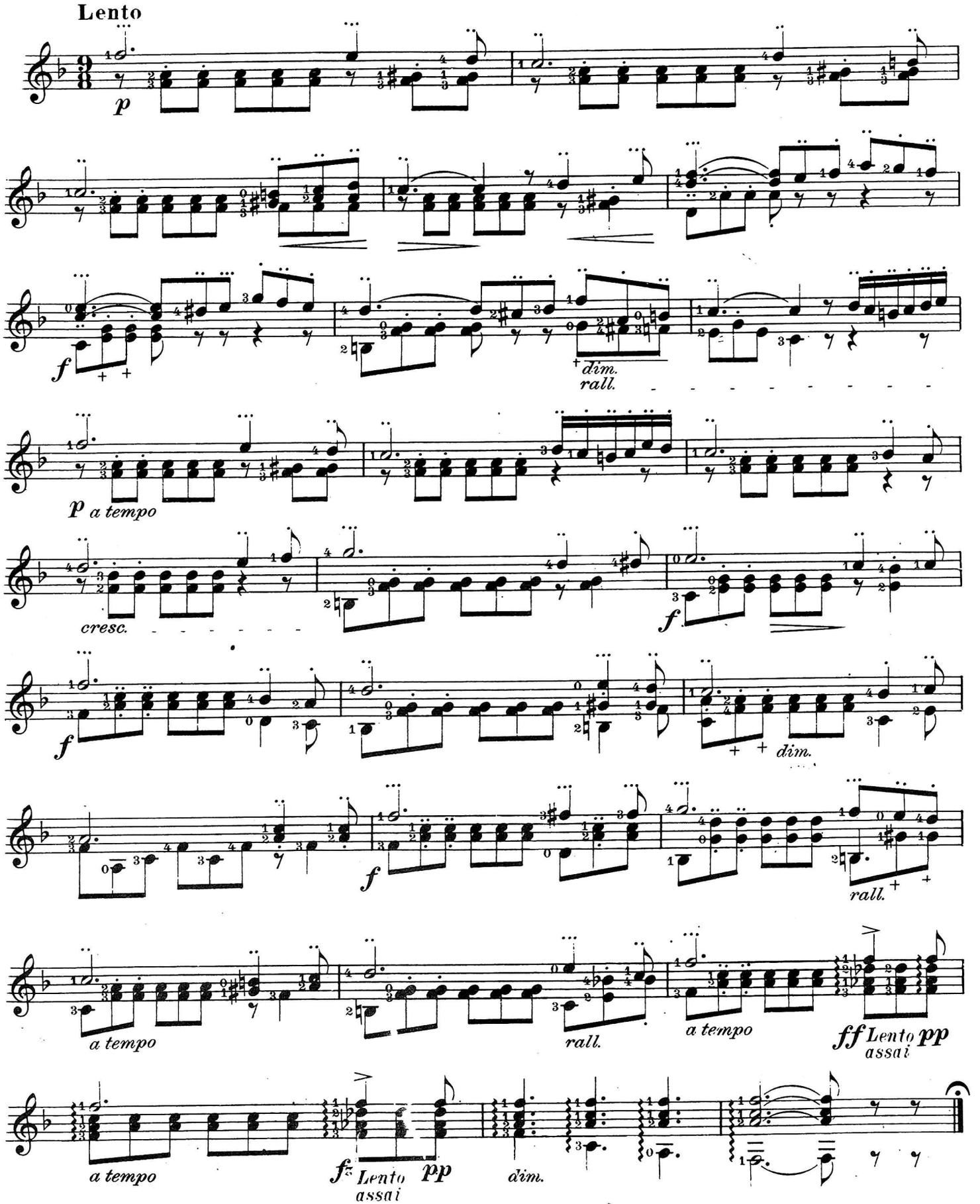


Etude
in F

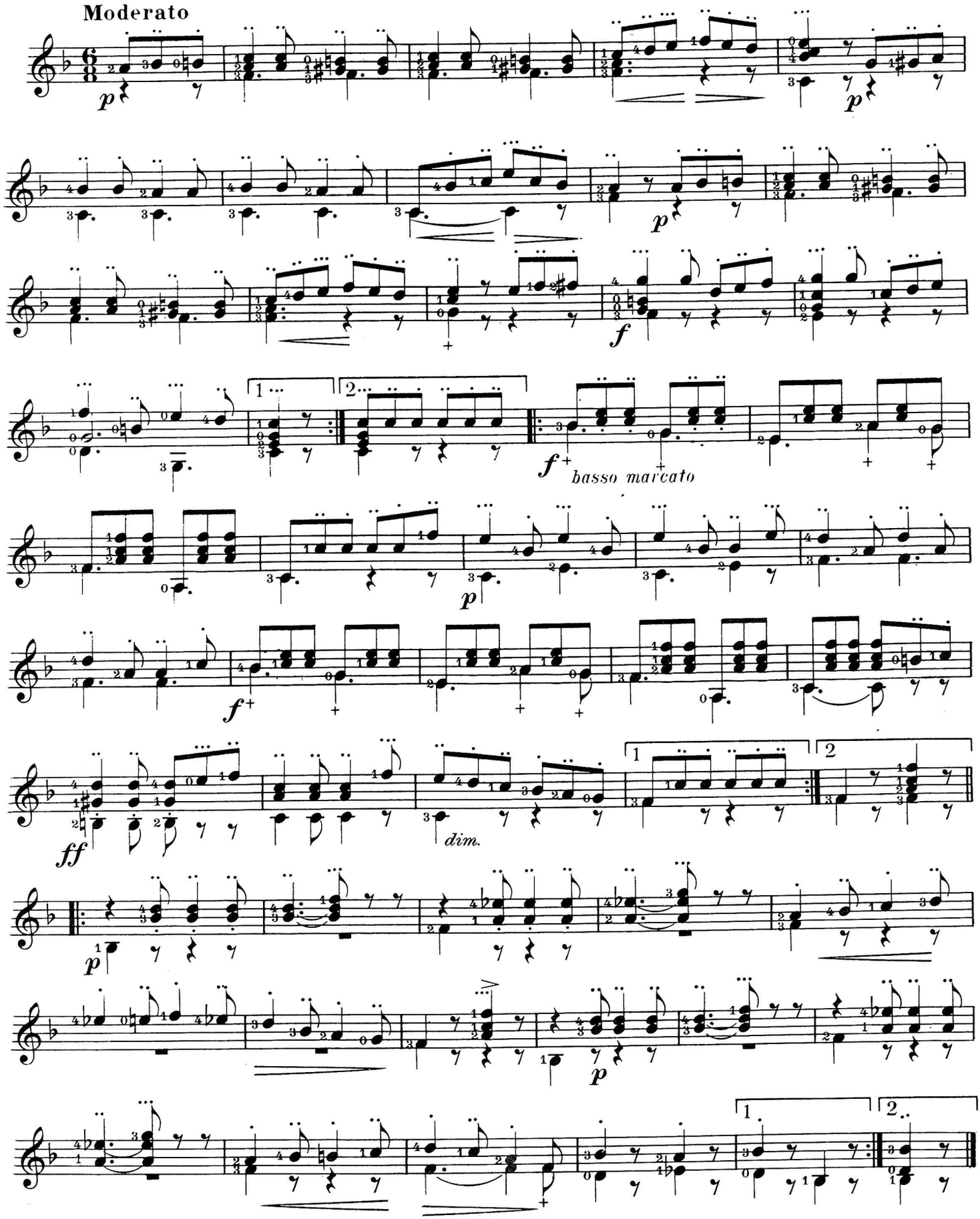
Moderato

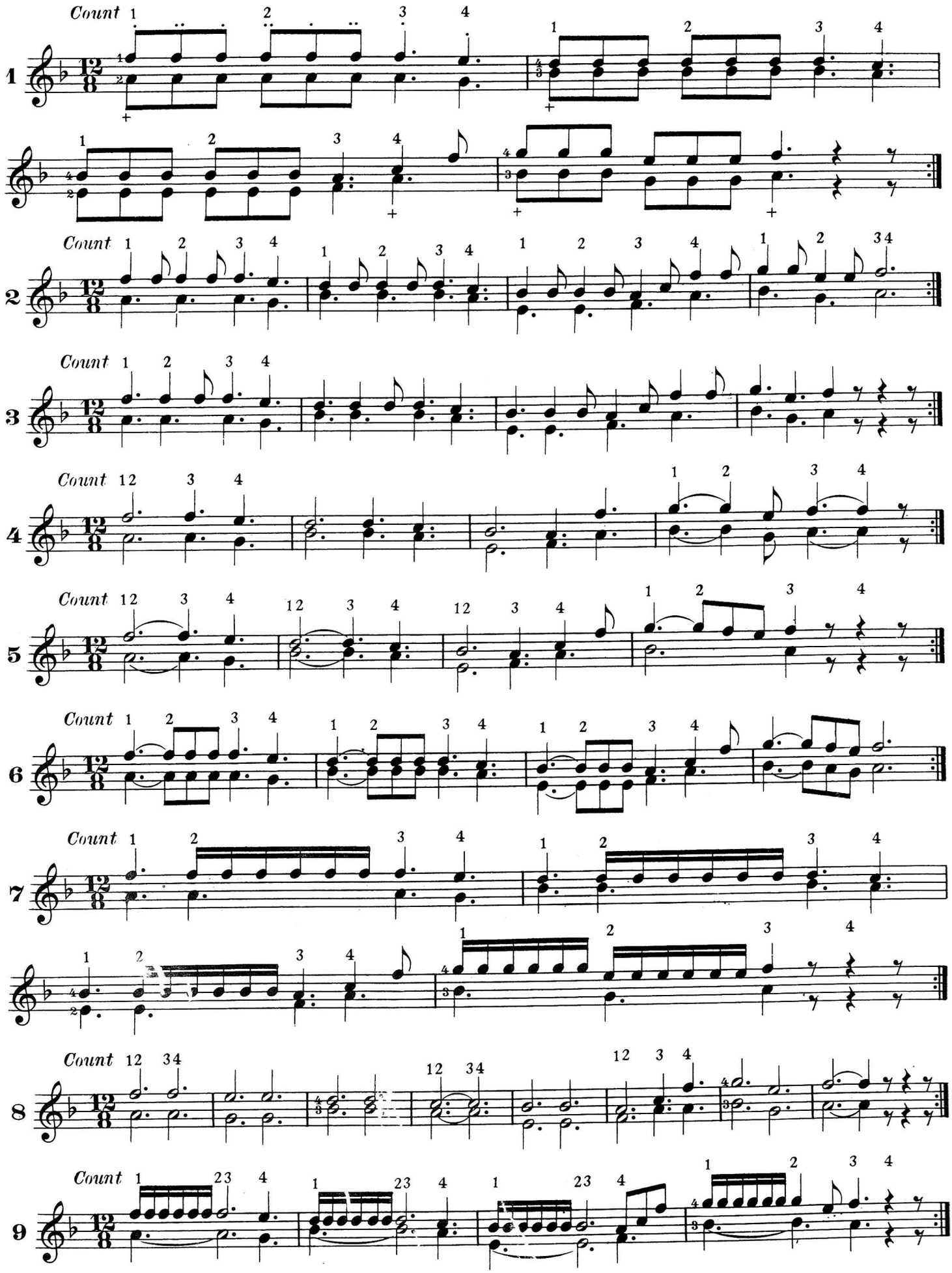


Nocturne
in F

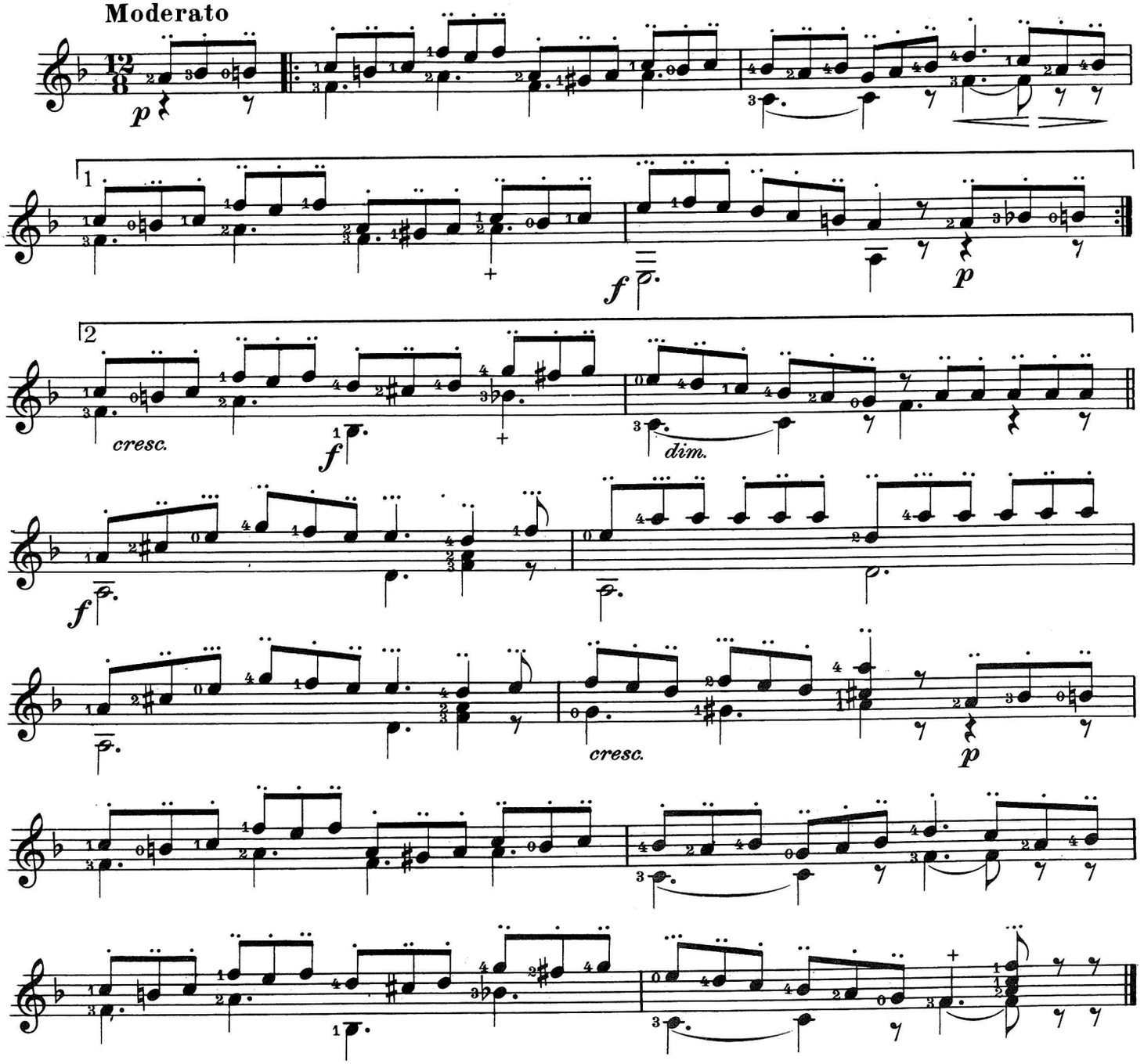


Lilliputian - March

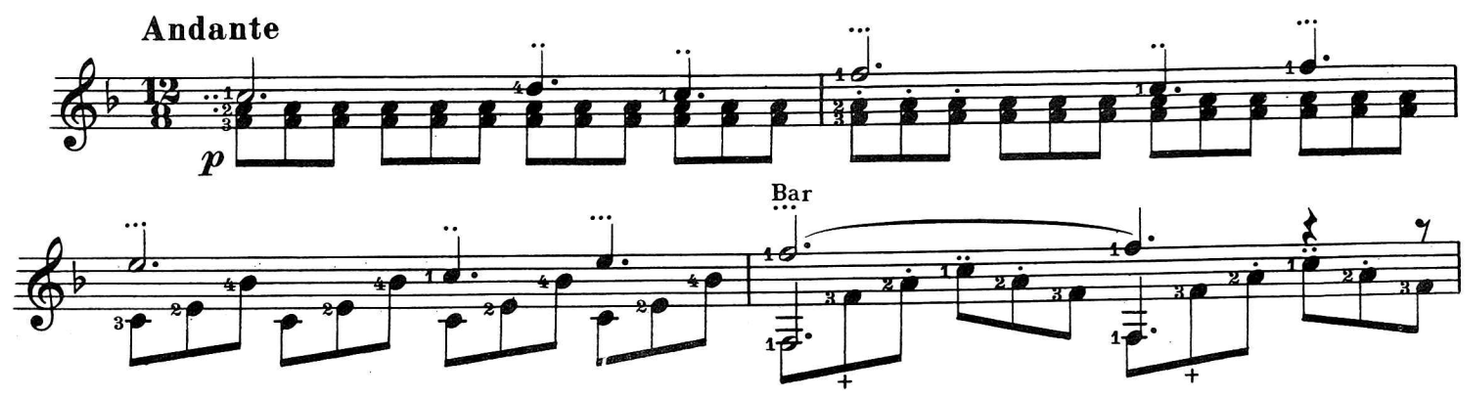


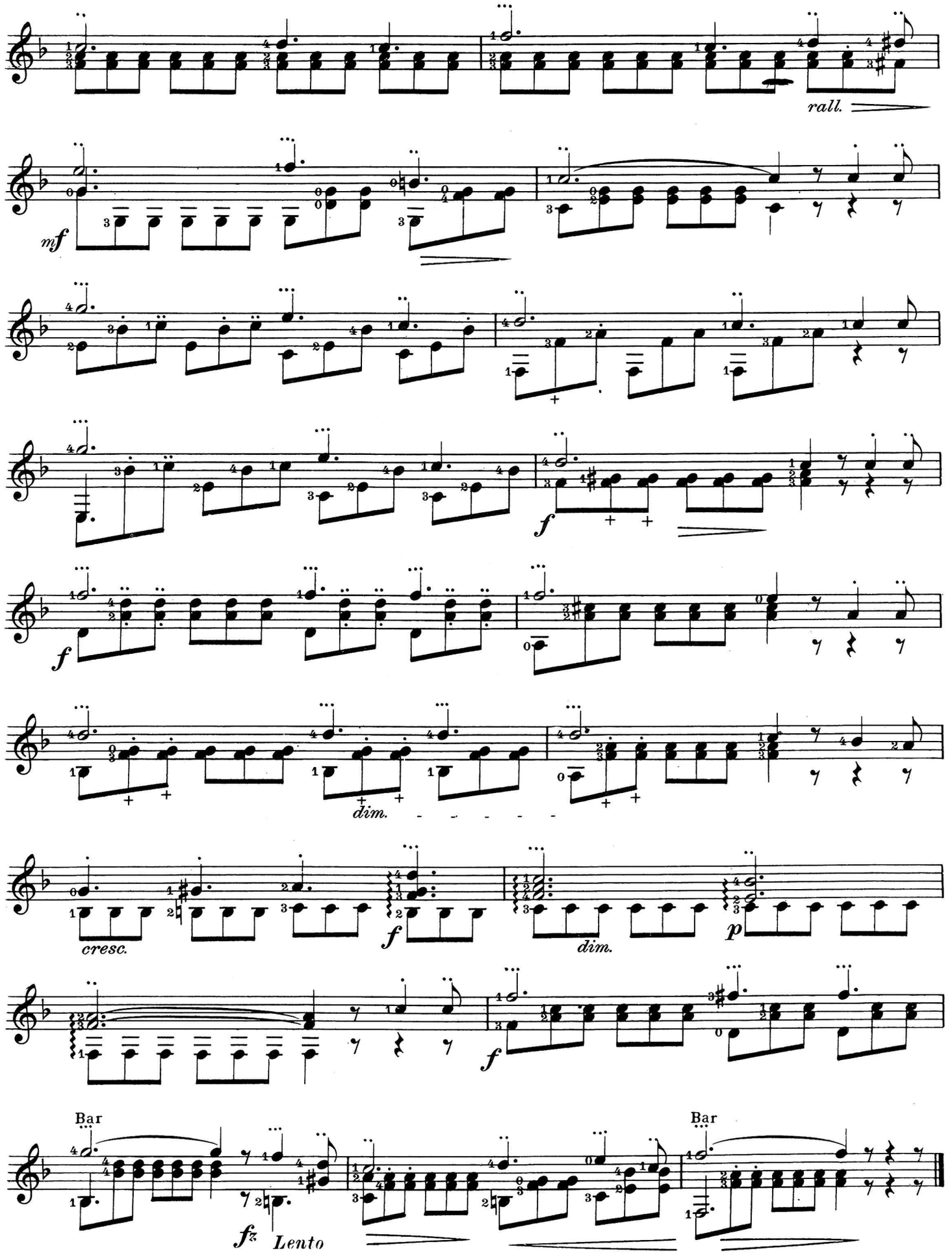

Count
1
2
3
4
5
6
7
8
9

Recreation
in F



Chansonnette
in F



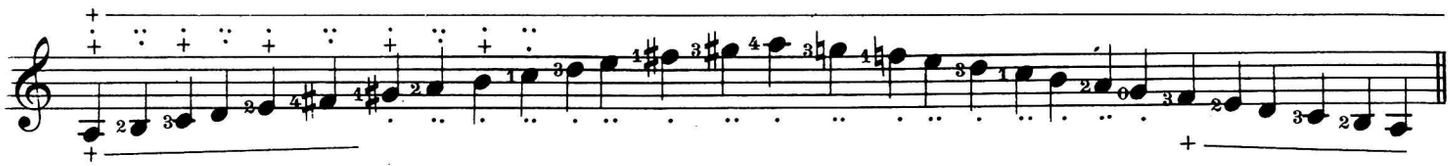

rall.
mf
f
f
dim.
cresc.
f
dim.
p
f
Bar
fz
Lento
Bar

Read the chapter
on Minor Scales

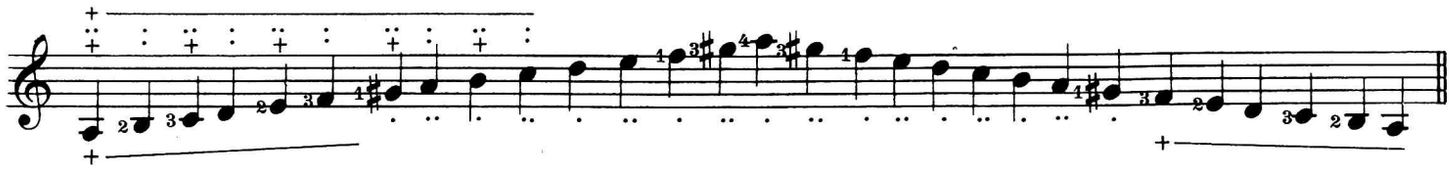
Scale of A Minor

relative of C Major

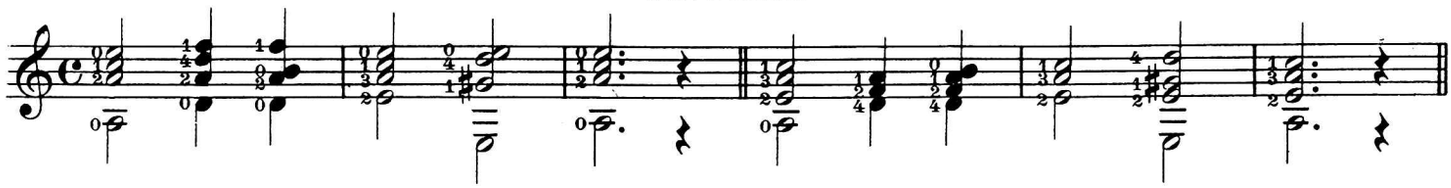
Melodic Form



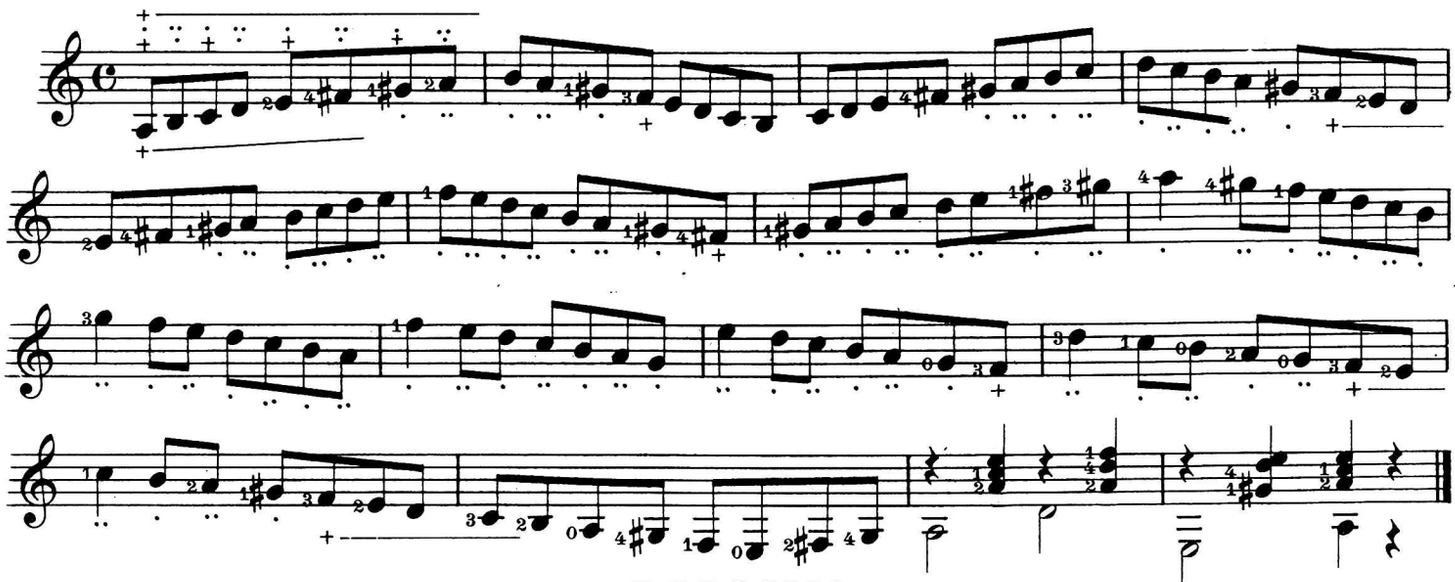
Harmonic Form



CHORDS

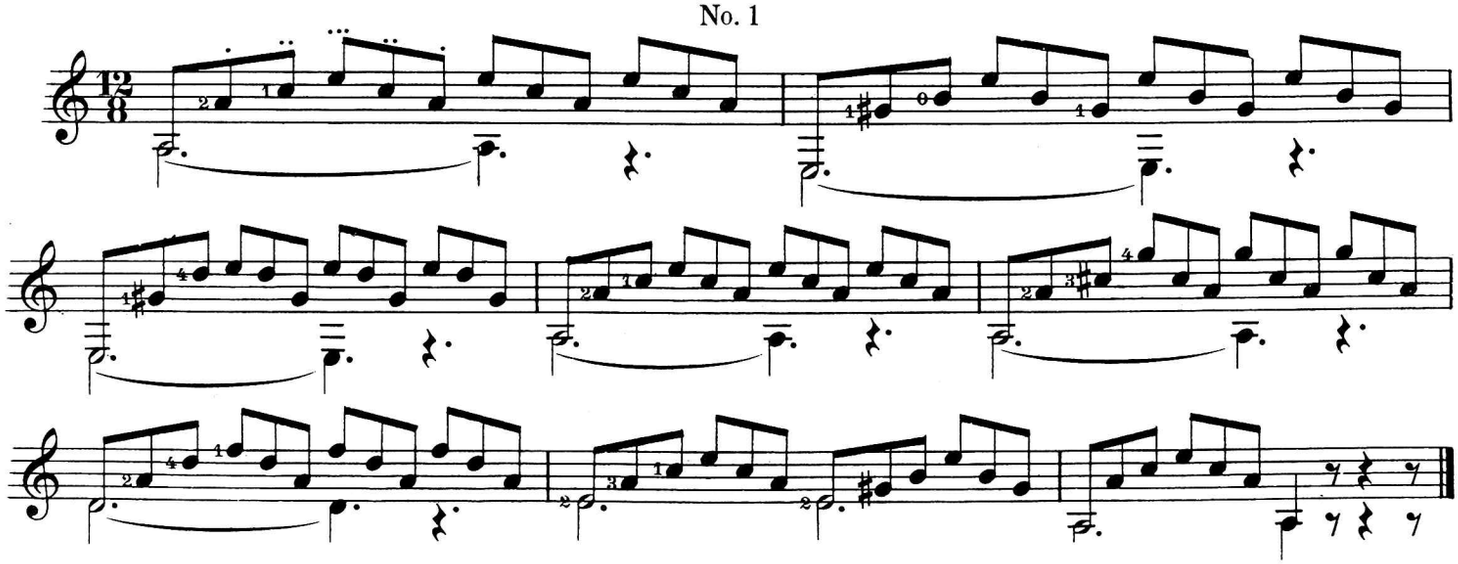


EXERCISE - MIXED FORM



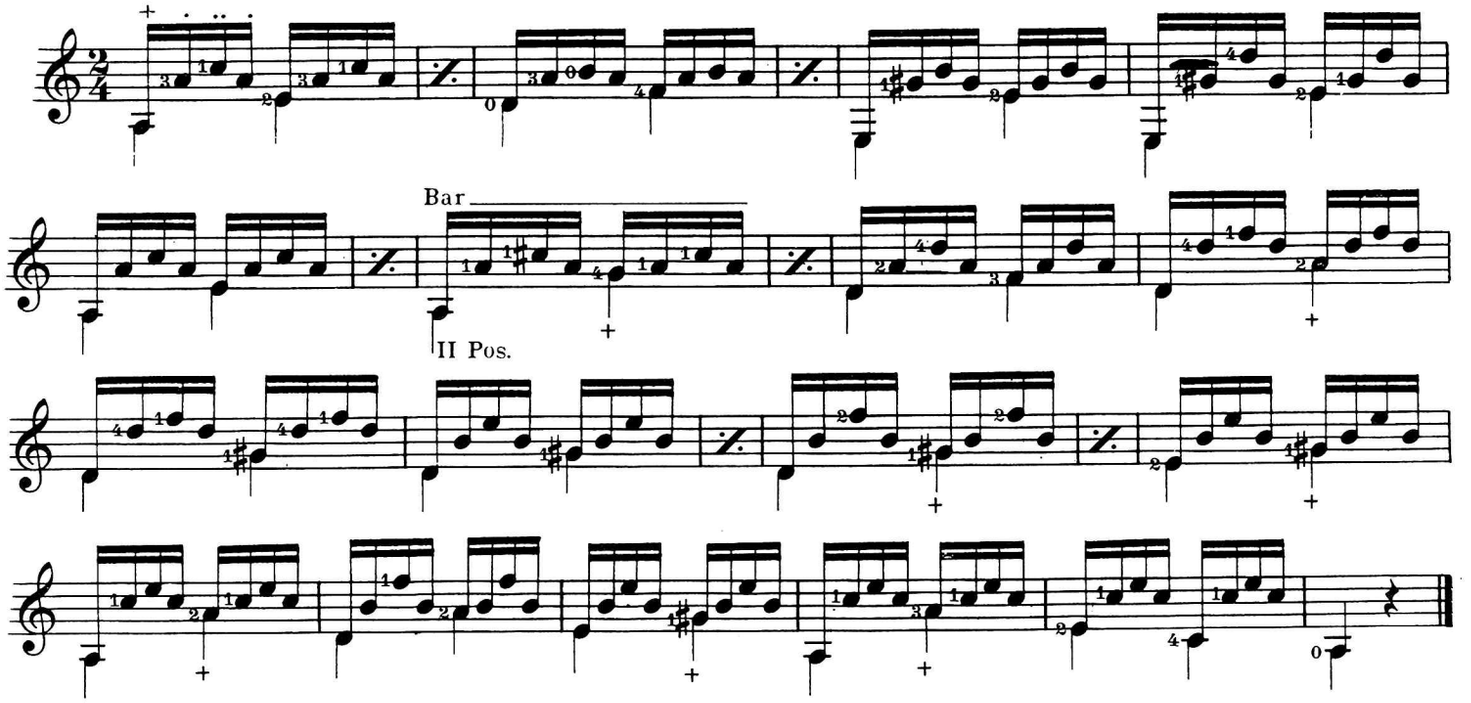
ARPEGGIOS

No. 1



ARPEGGIOS

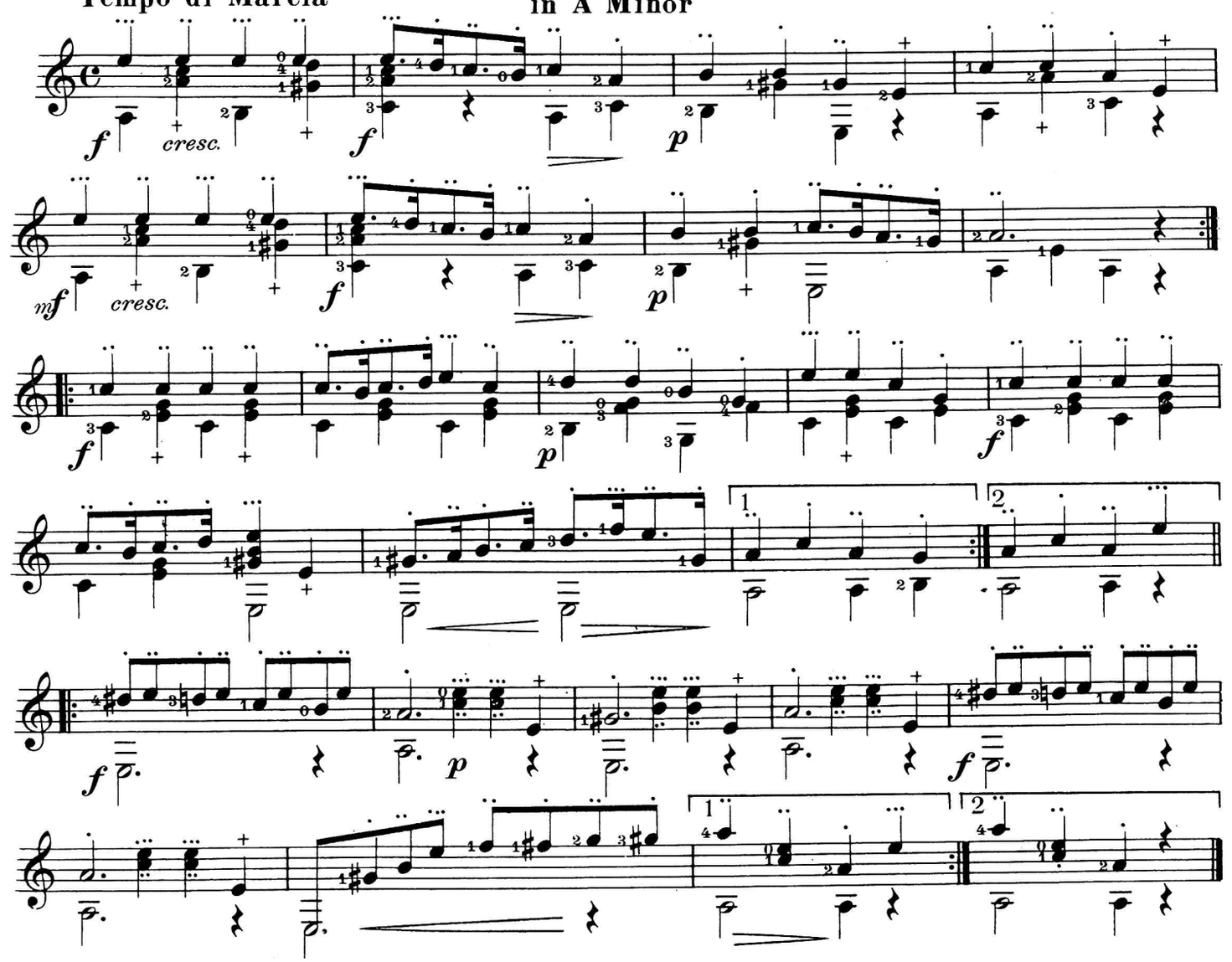
No. 2



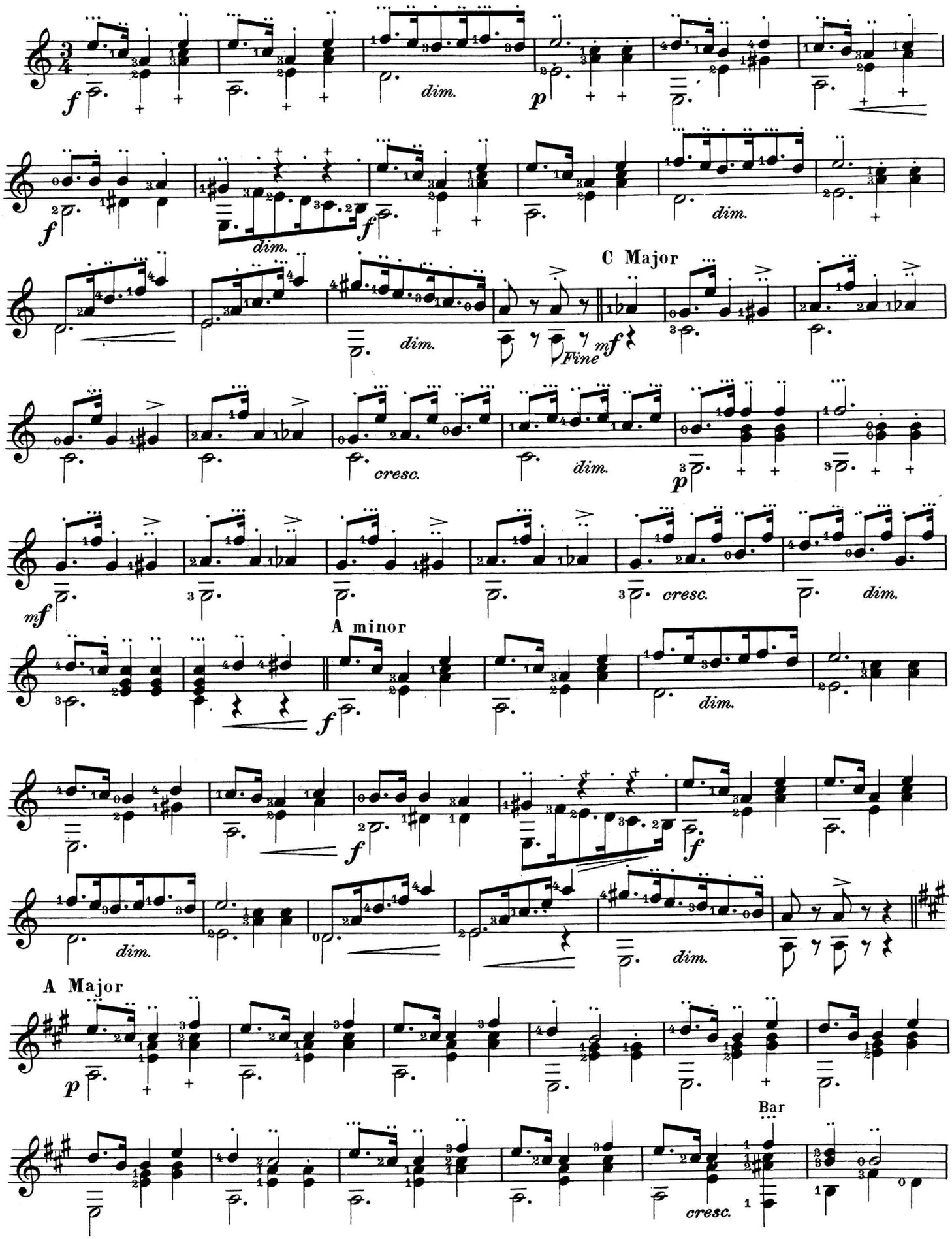
Amusement

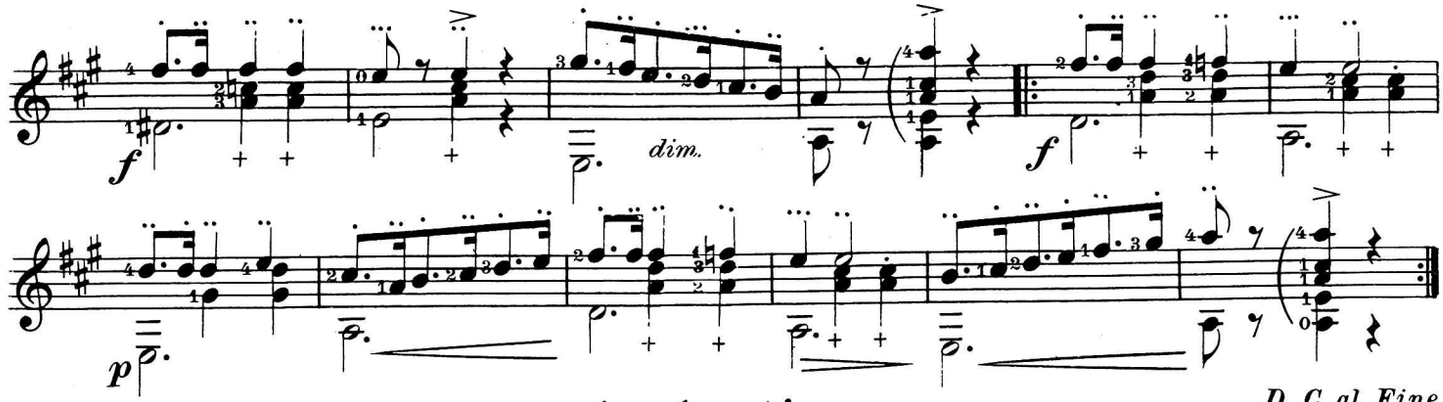
in A Minor

Tempo di Marcia



Reunion - Mazurka

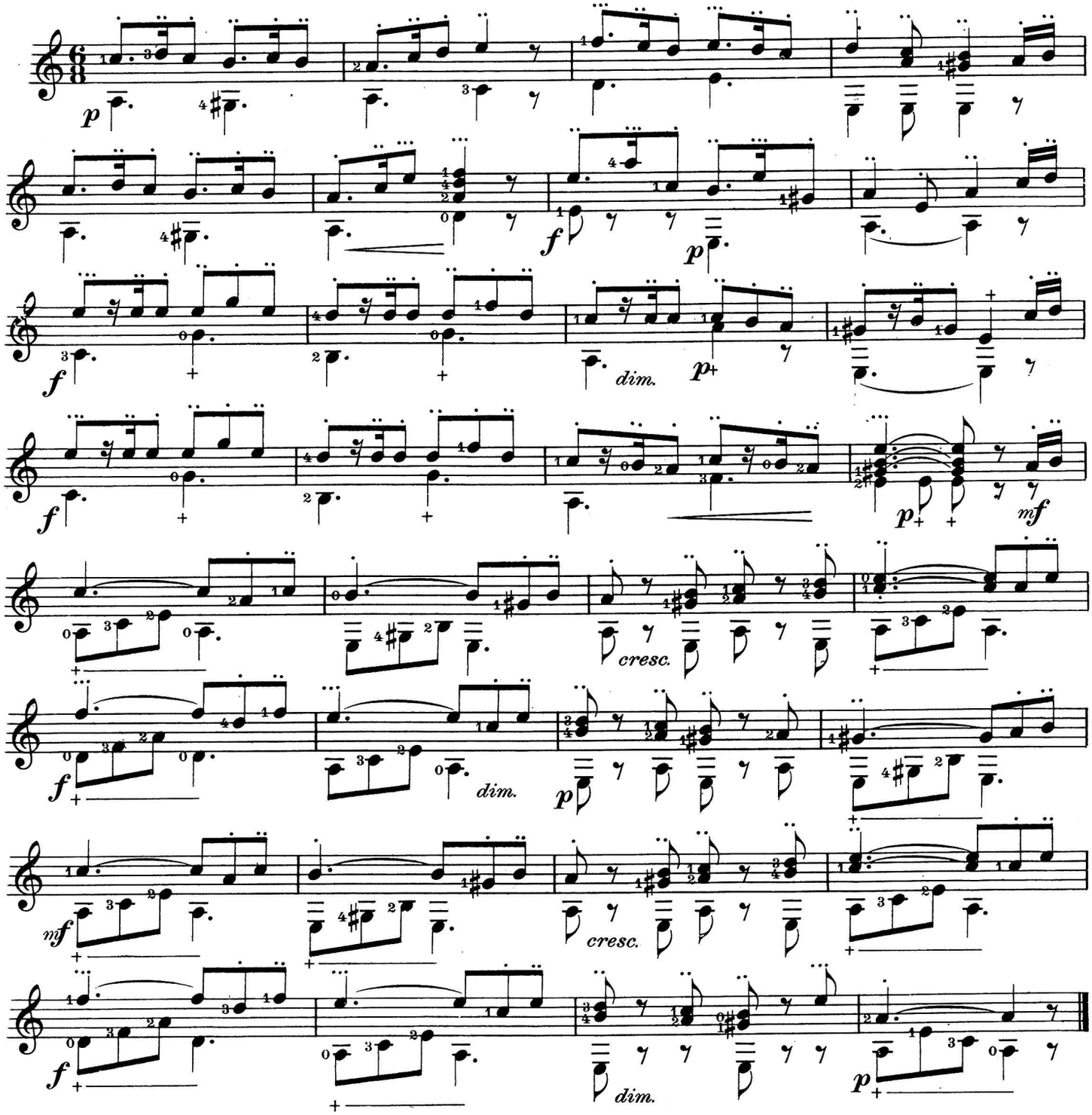




D. C. al Fine

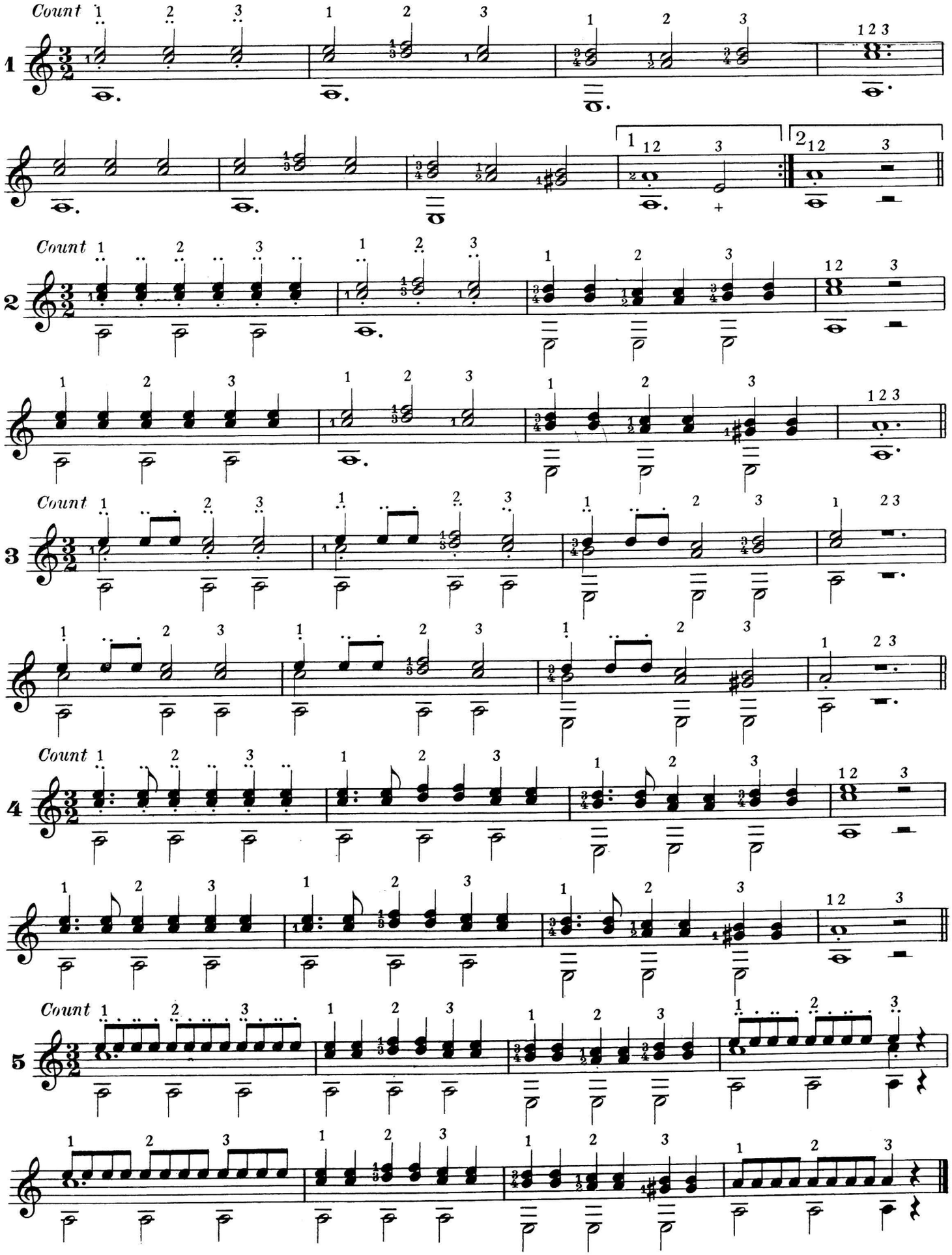
Andantino

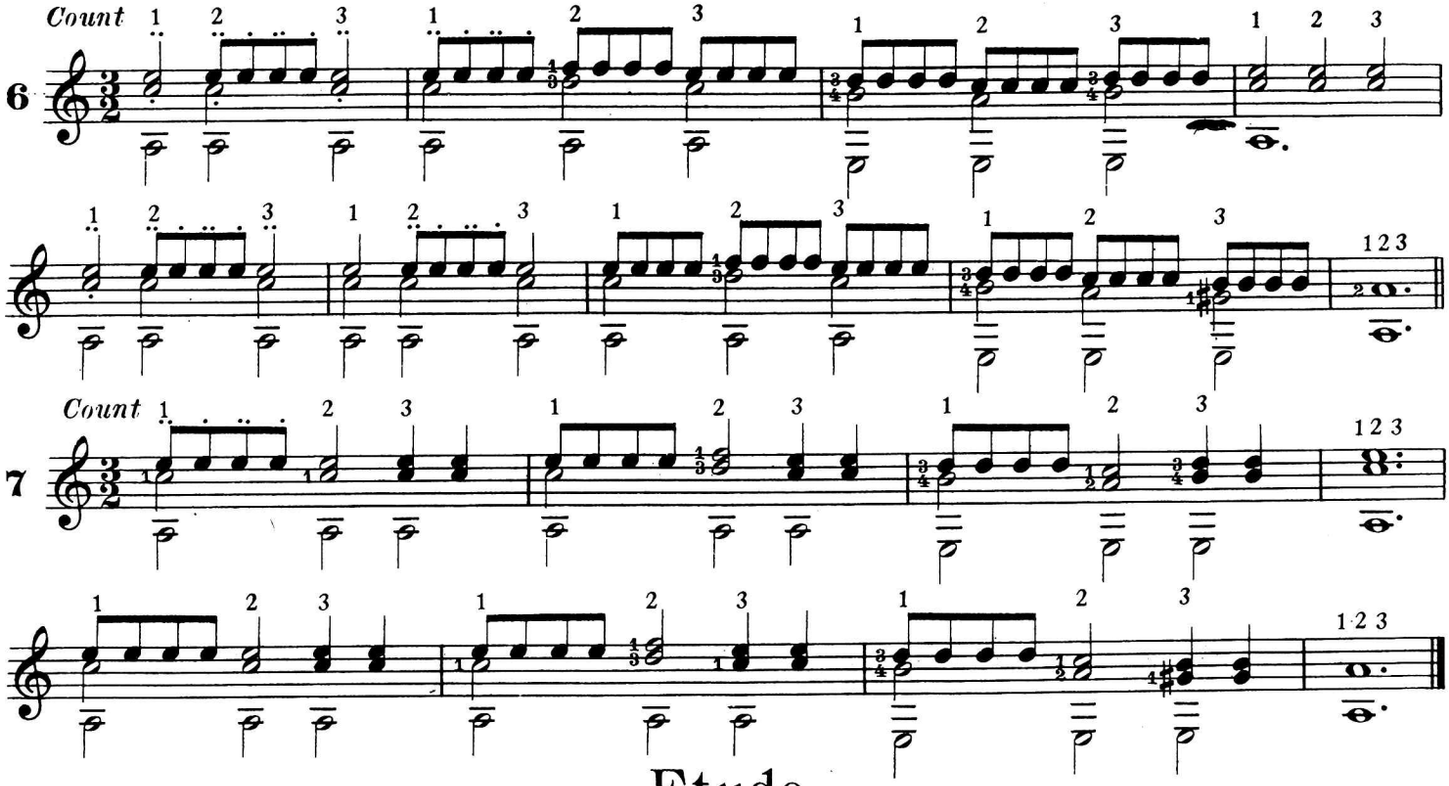
in A Minor



Read the Chapter on Time

LESSONS IN $\frac{3}{2}$ TIME

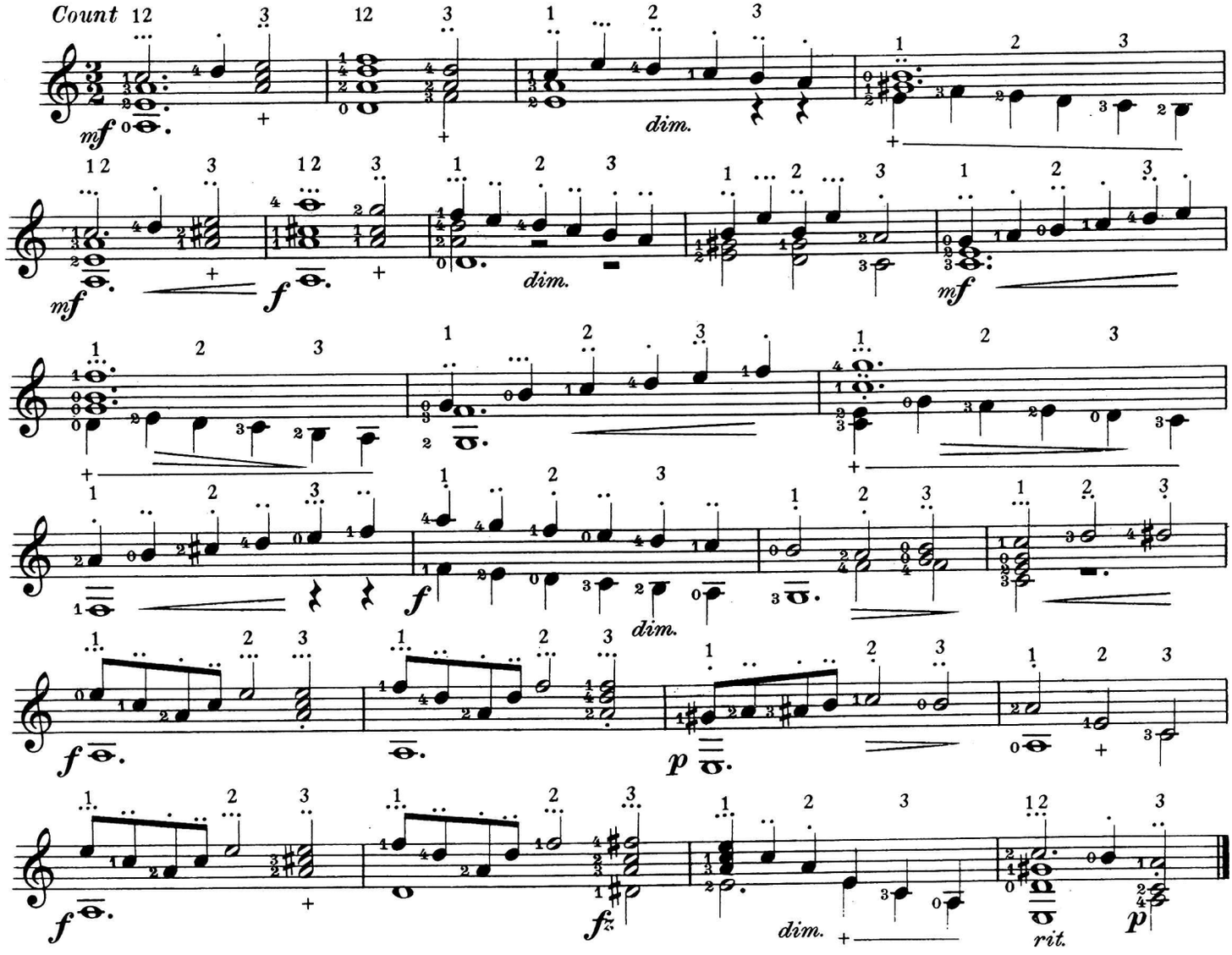




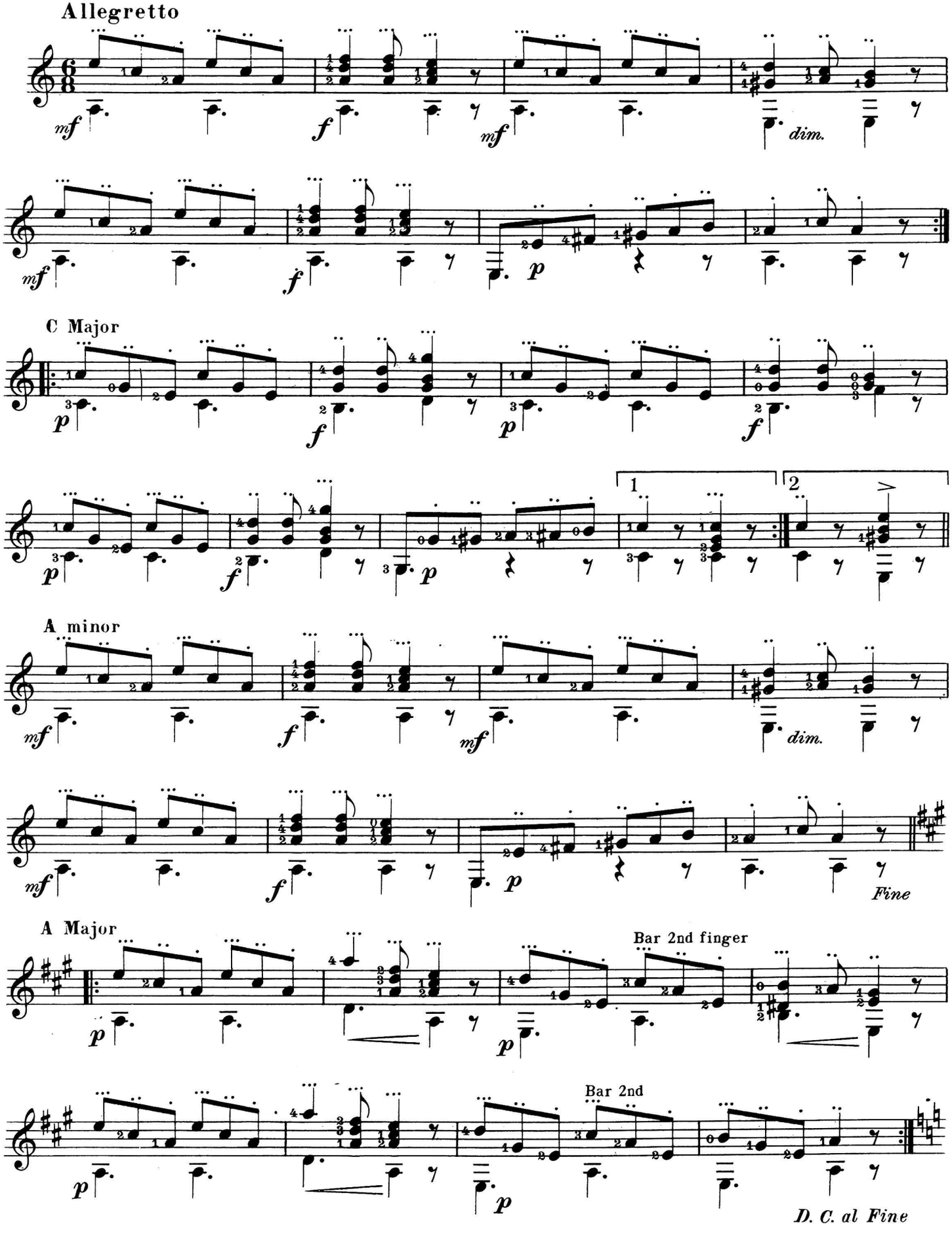
Etude

in A Minor

Moderatissimo



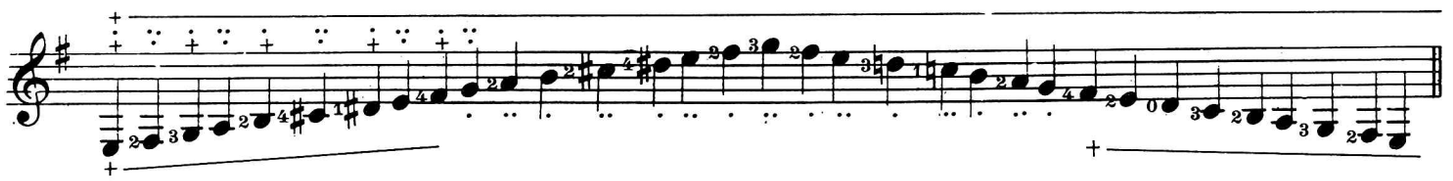
Recreation
in A Minor



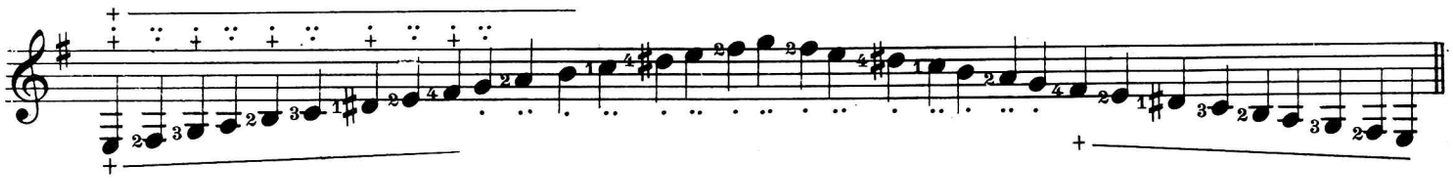
Scale of E Minor

F♯ is the Signature
relative of G Major

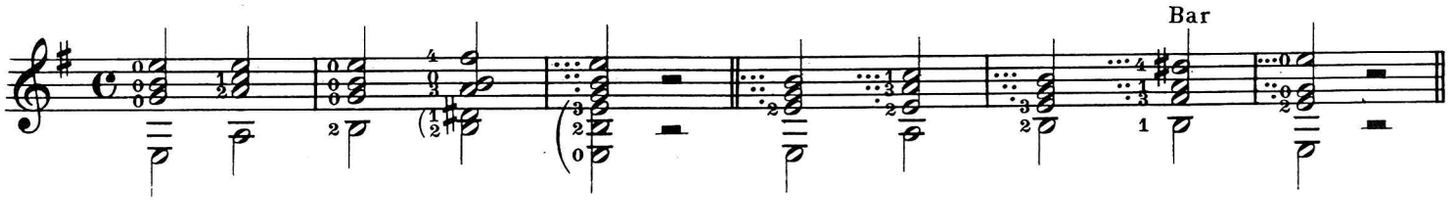
Melodic Form



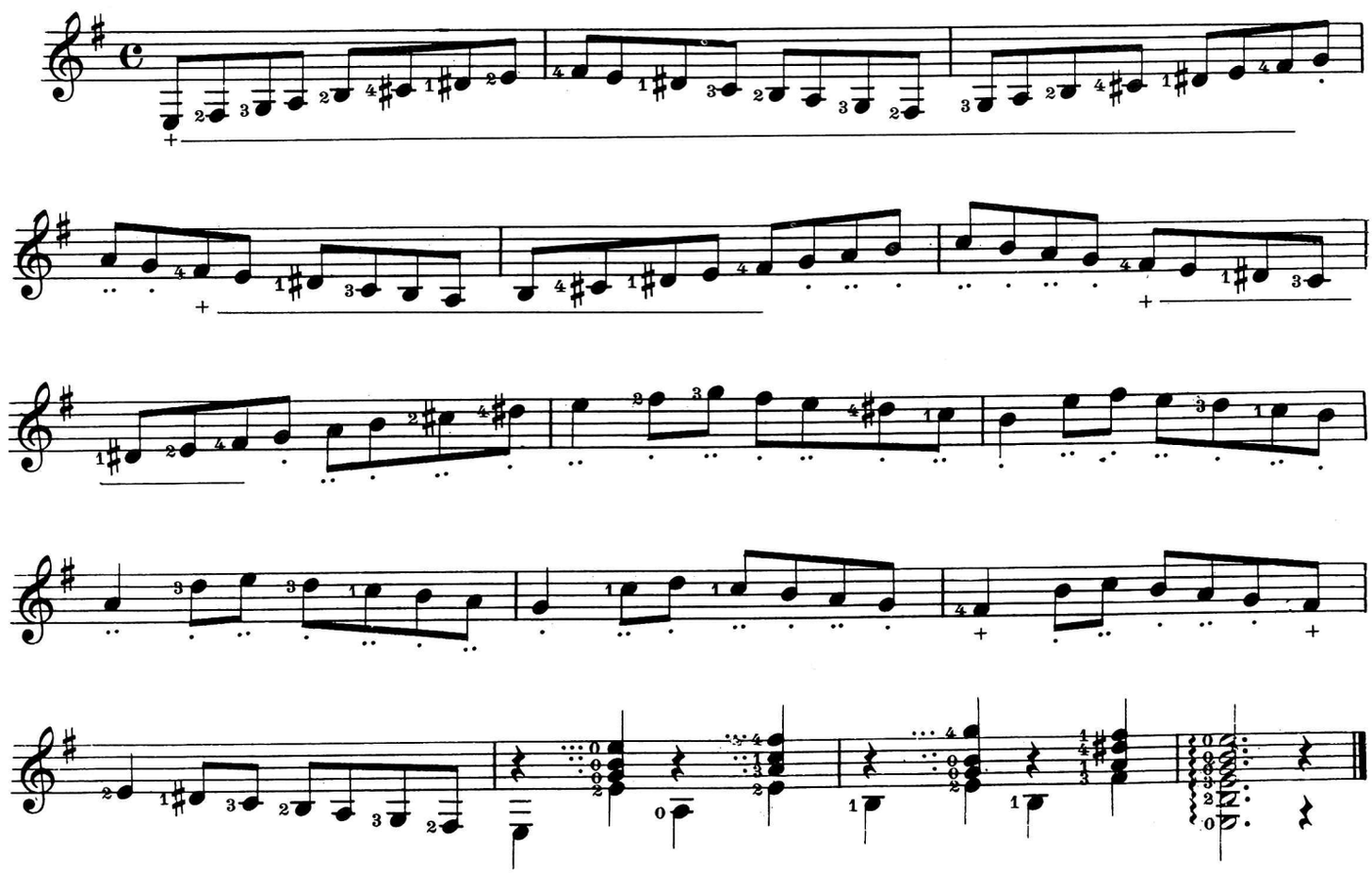
Harmonic Form



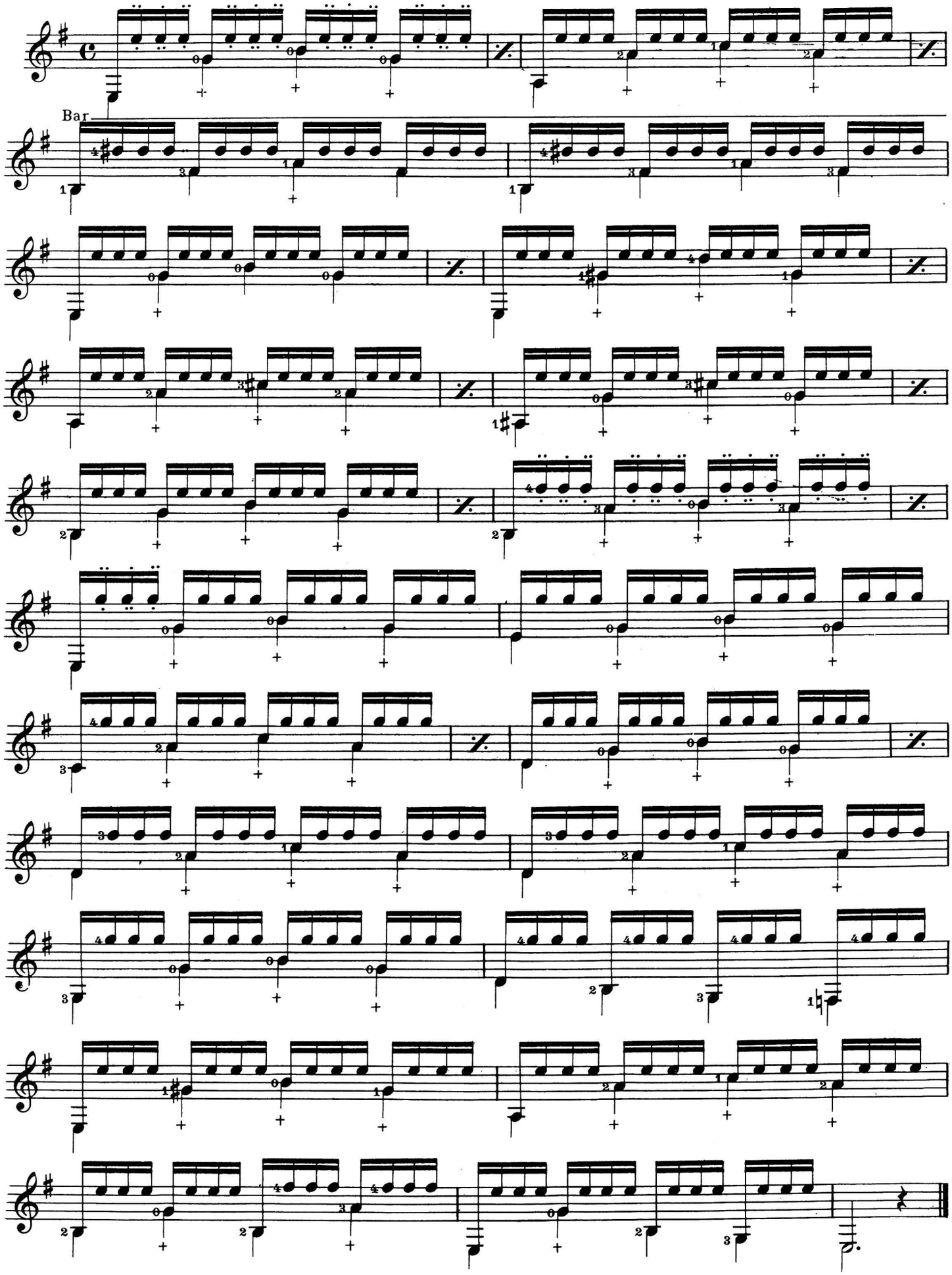
CHORDS



EXERCISE - MIXED FORM

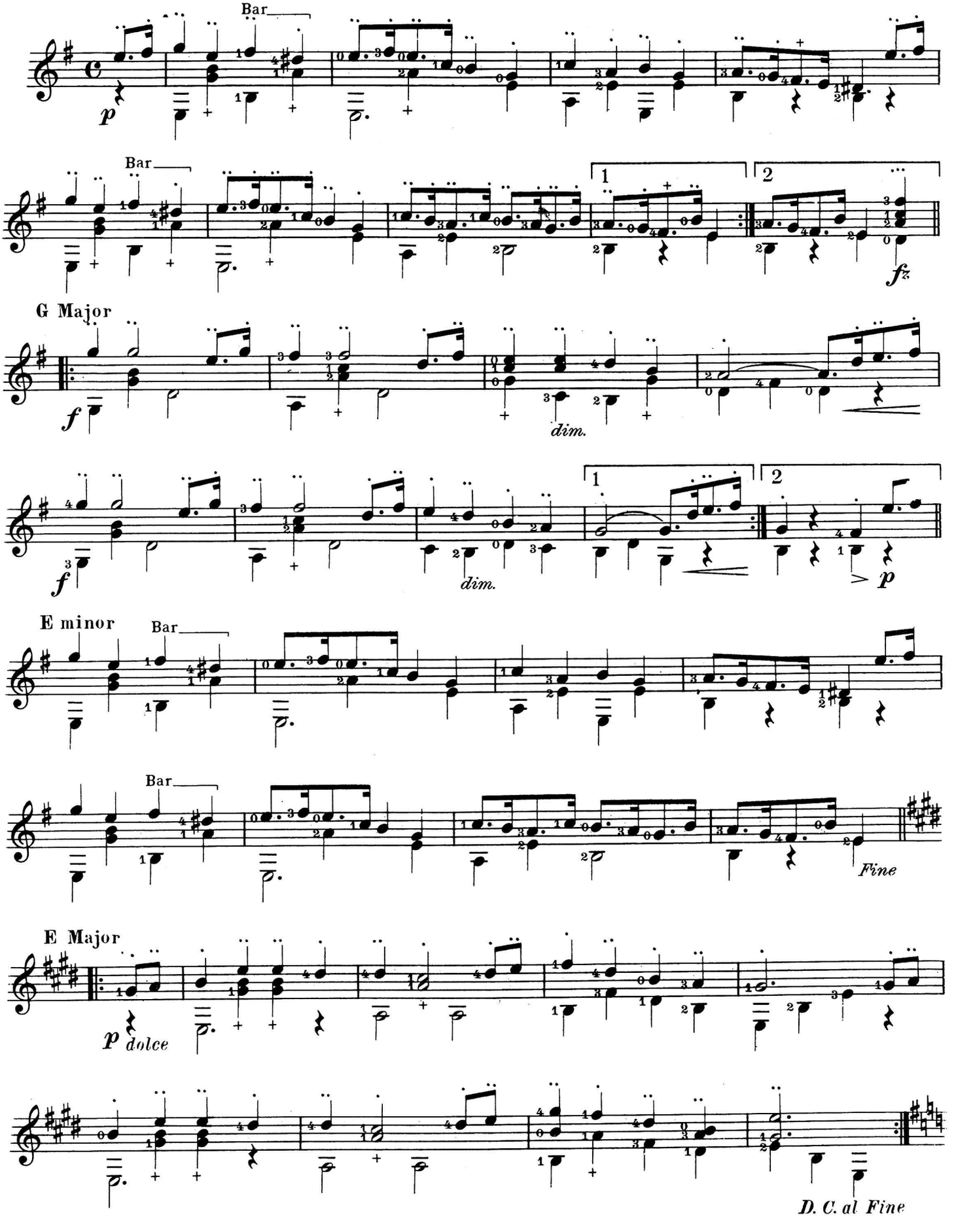


REPEATED NOTES



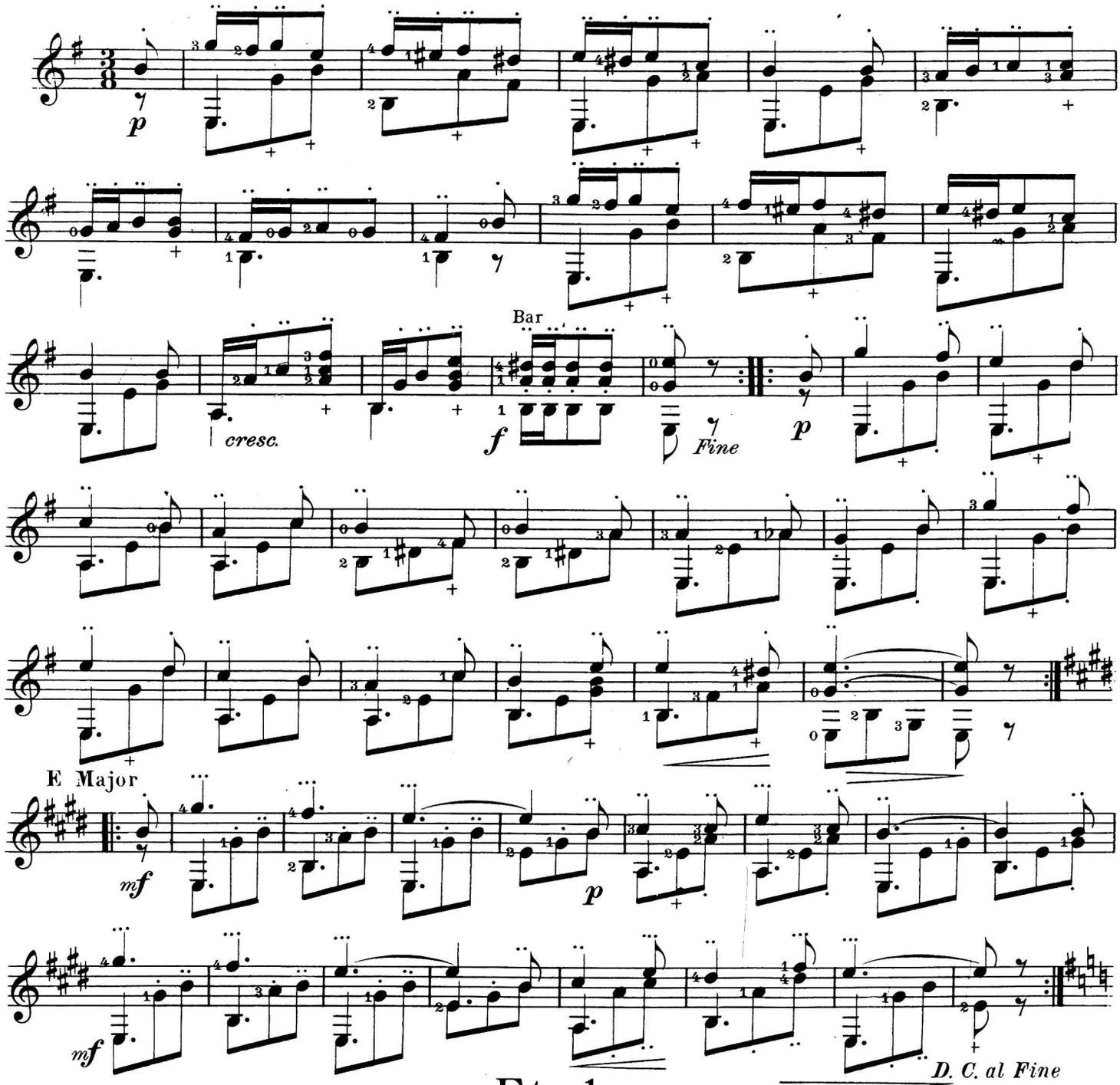
Chloe - Schottische

Tempo di Schottische



Gipsy Dance

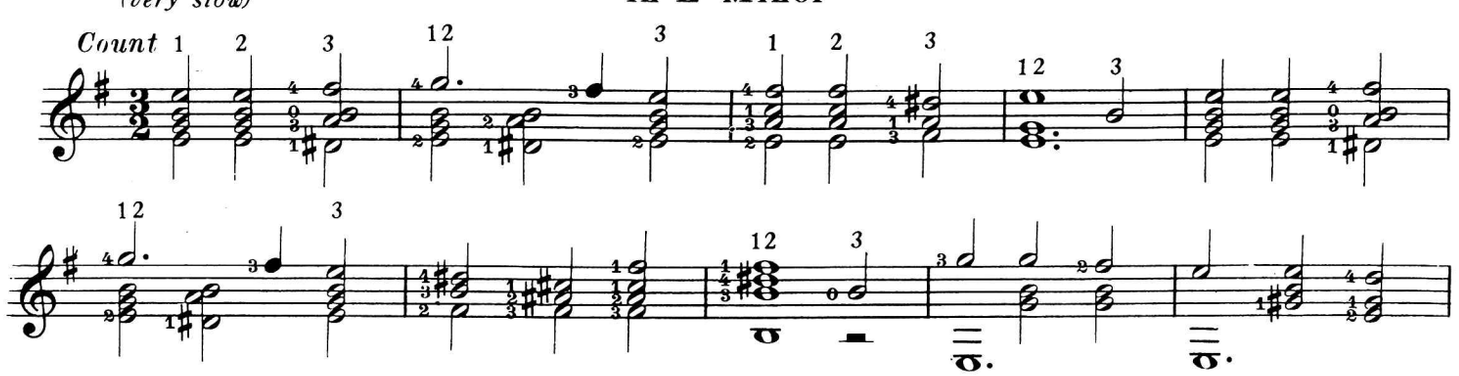
Allegretto

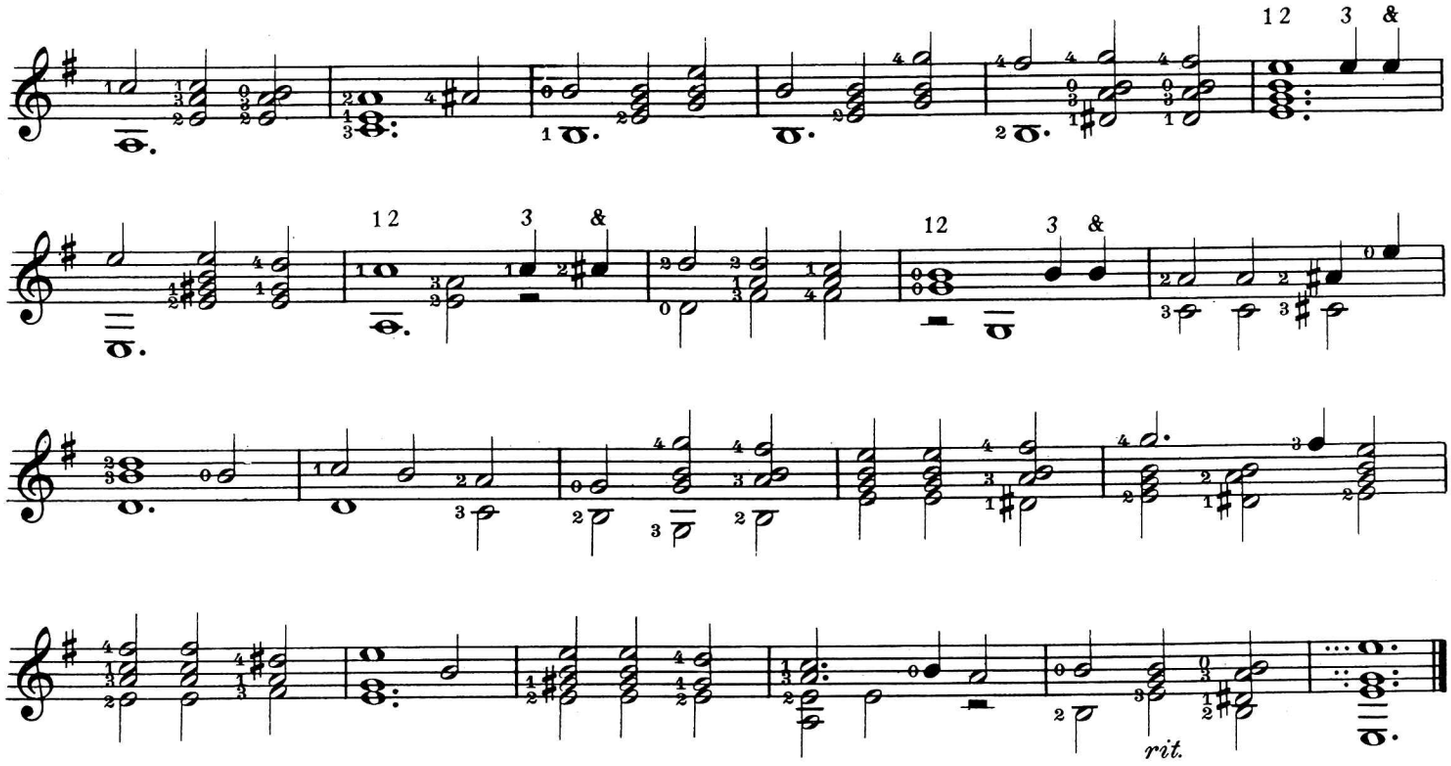


Etude

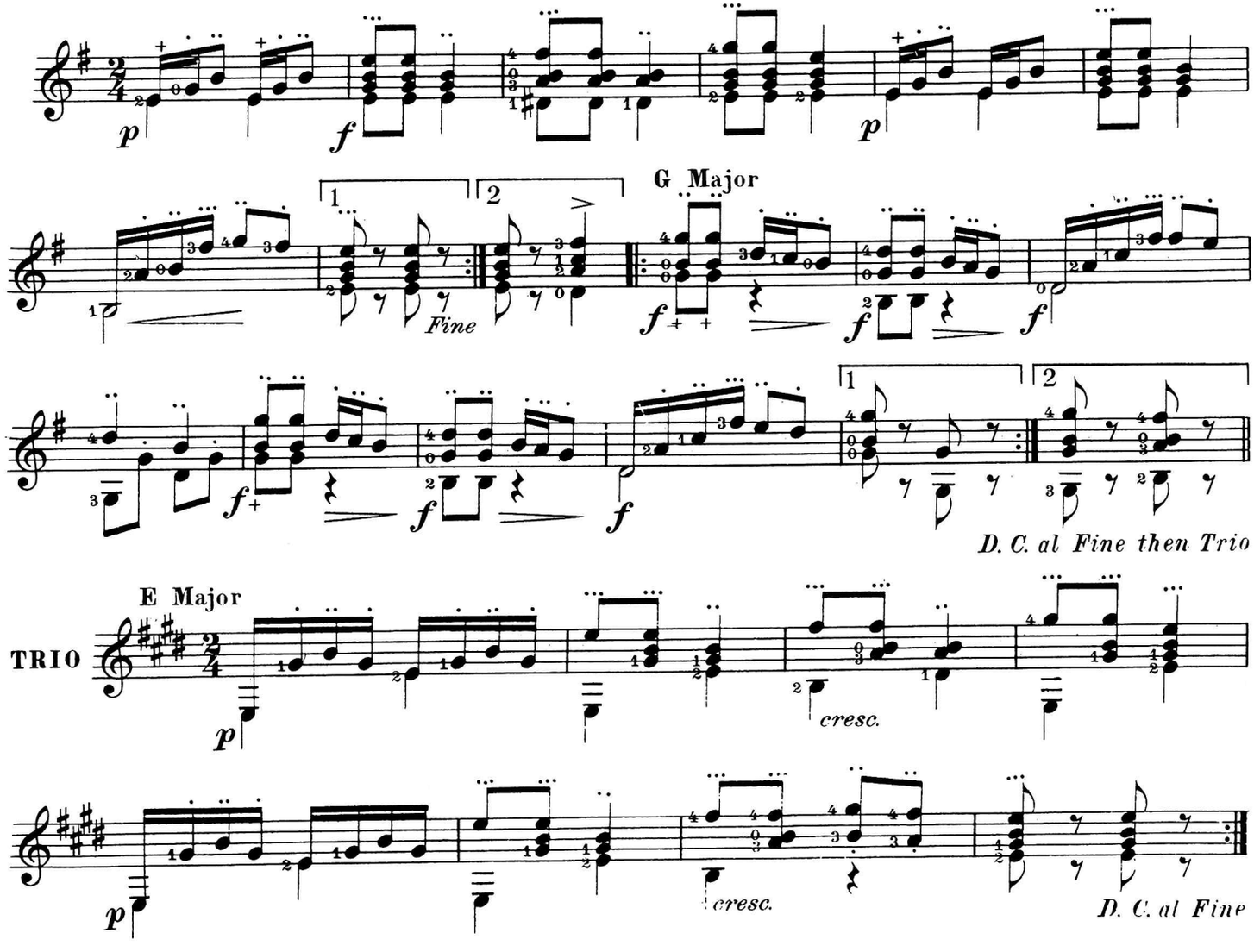
in E Minor

Adagio
(very slow)



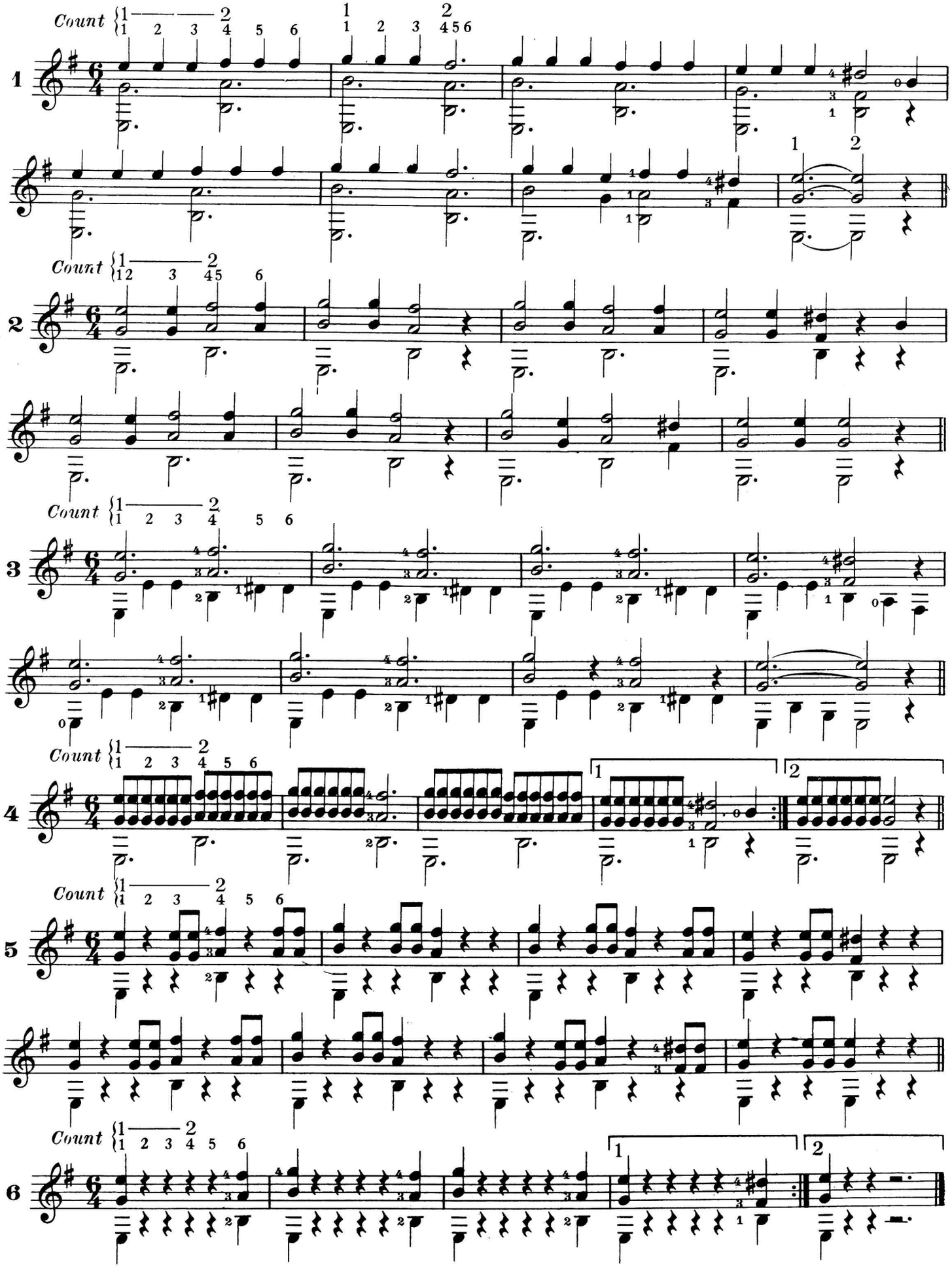


Festive - Polka

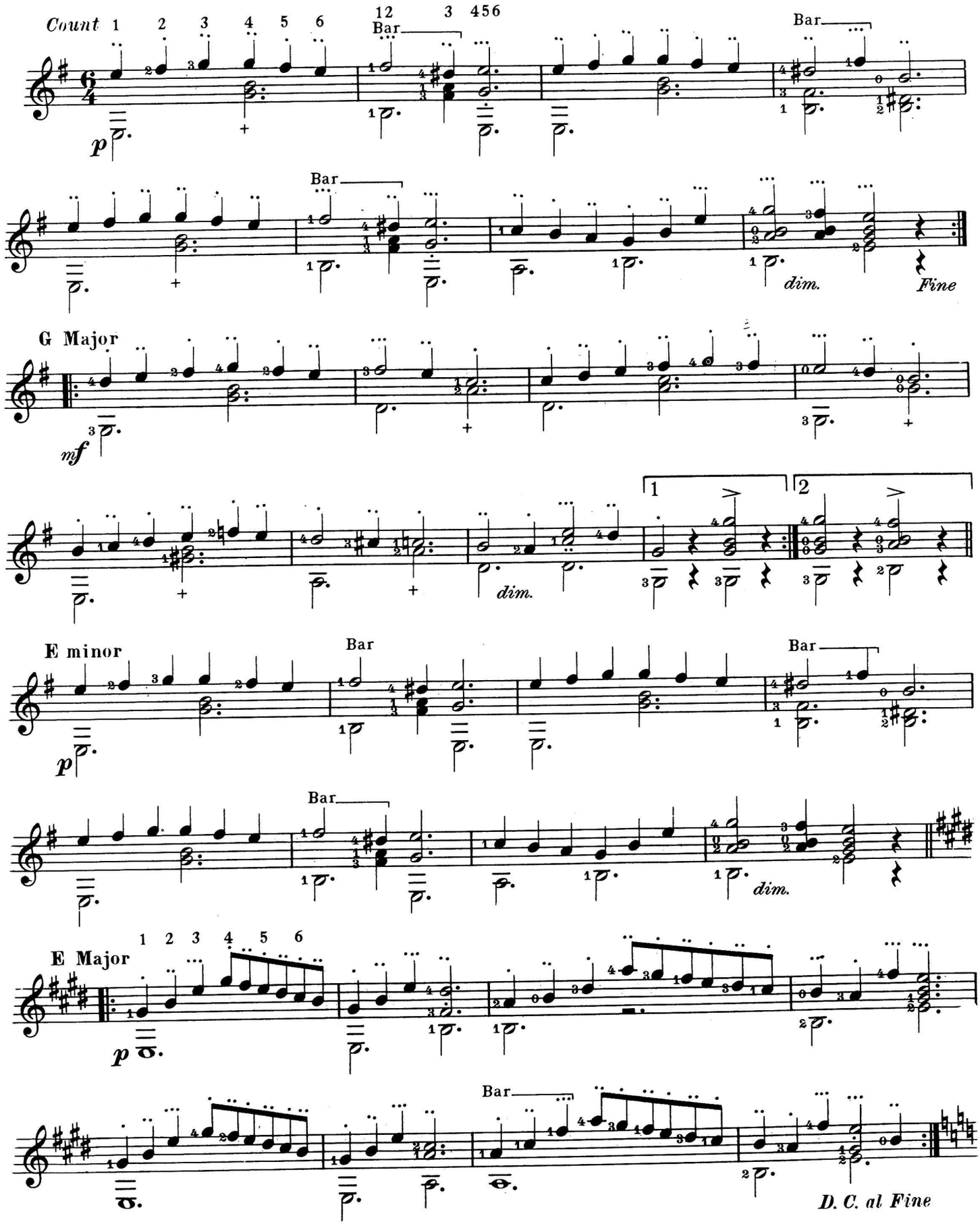


LESSONS IN $\frac{6}{4}$ TIME

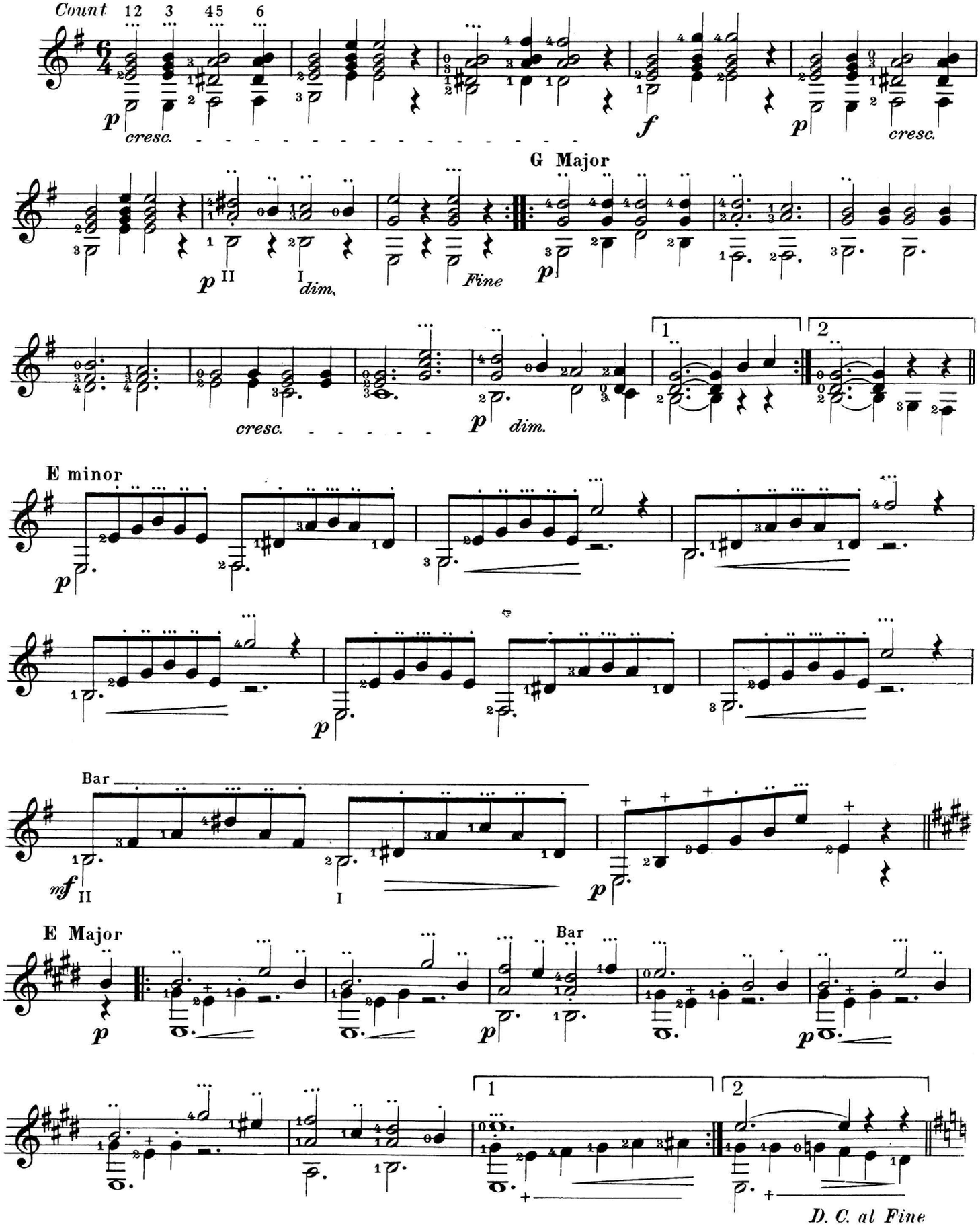
Count two or six to a measure



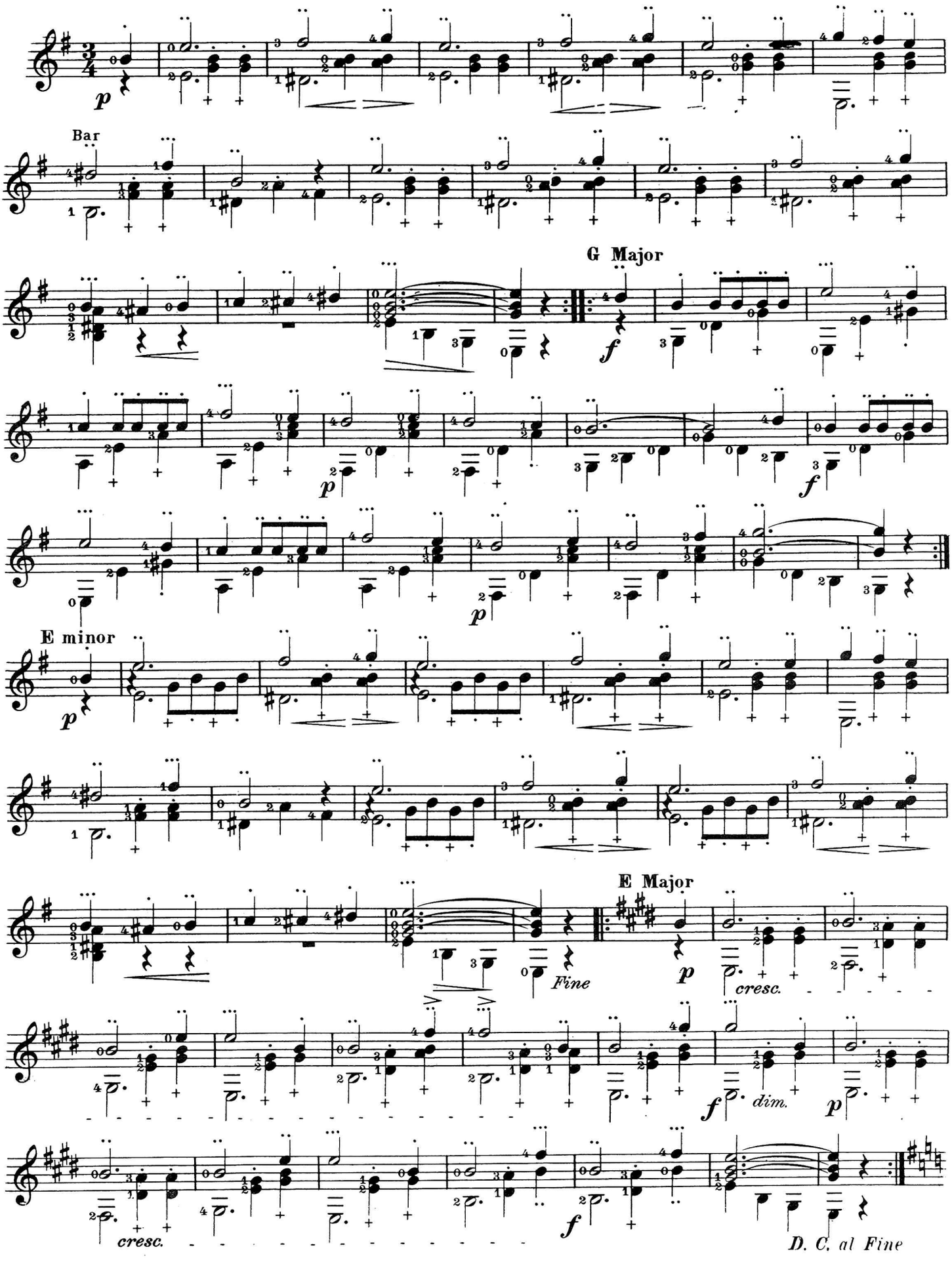
Andantino
in E Minor



Andante
in E Minor



Aladdin - Waltz

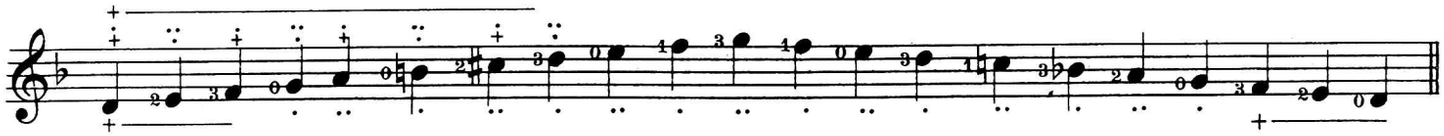


Scale of D Minor

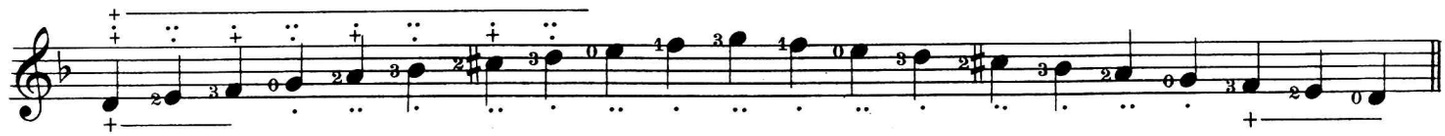
relative of F Major

B♭ is the Signature

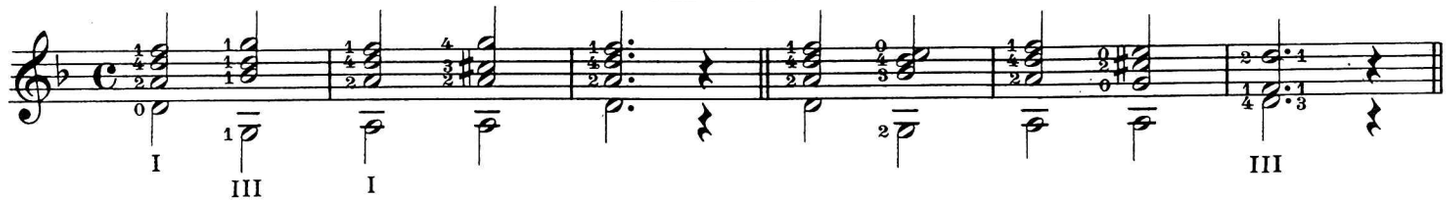
Melodic Form



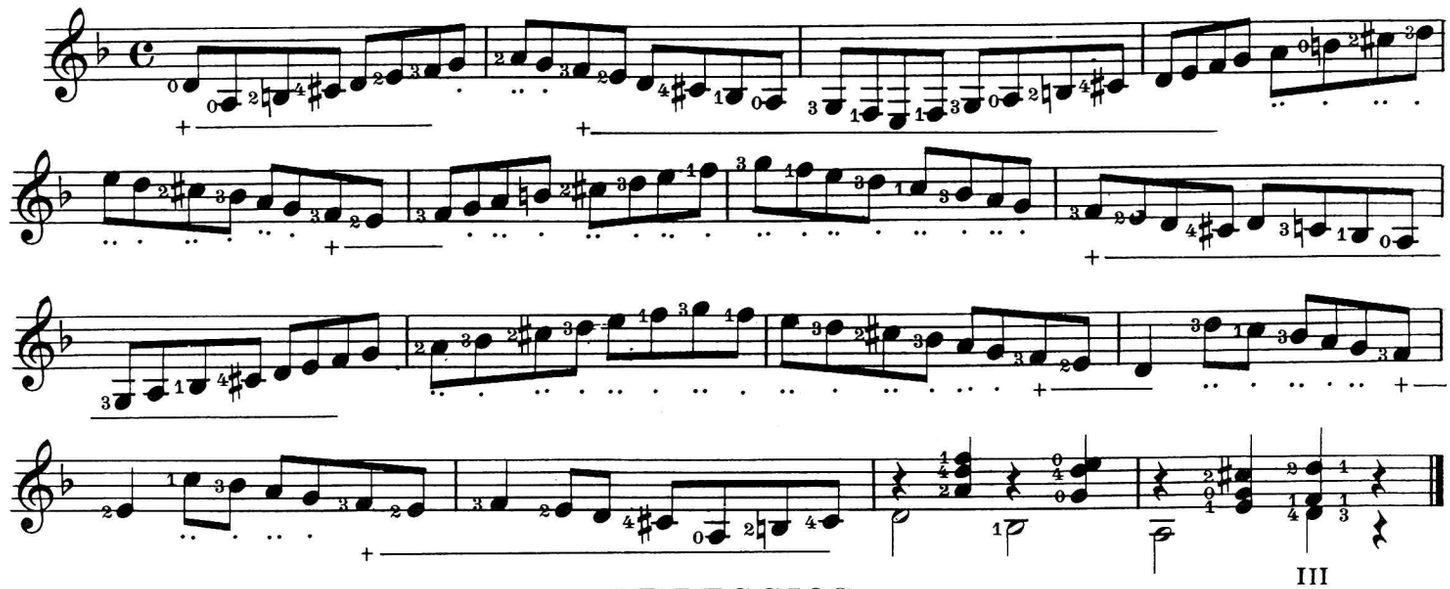
Harmonic Form



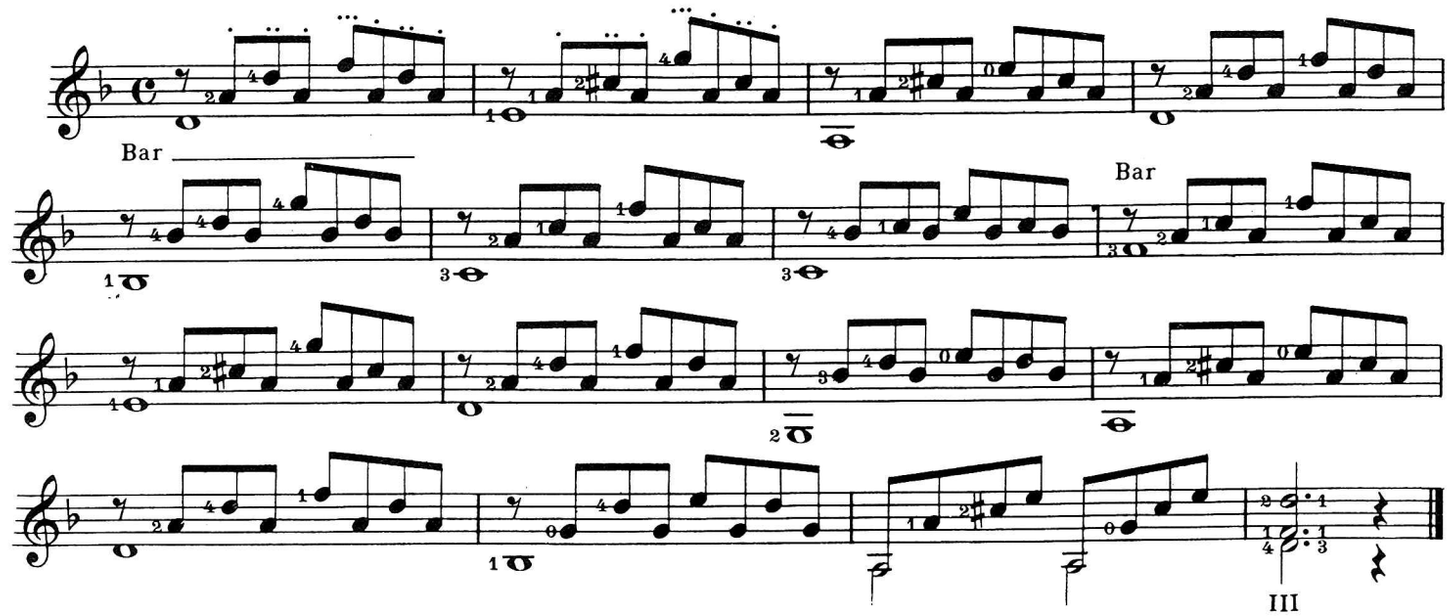
CHORDS



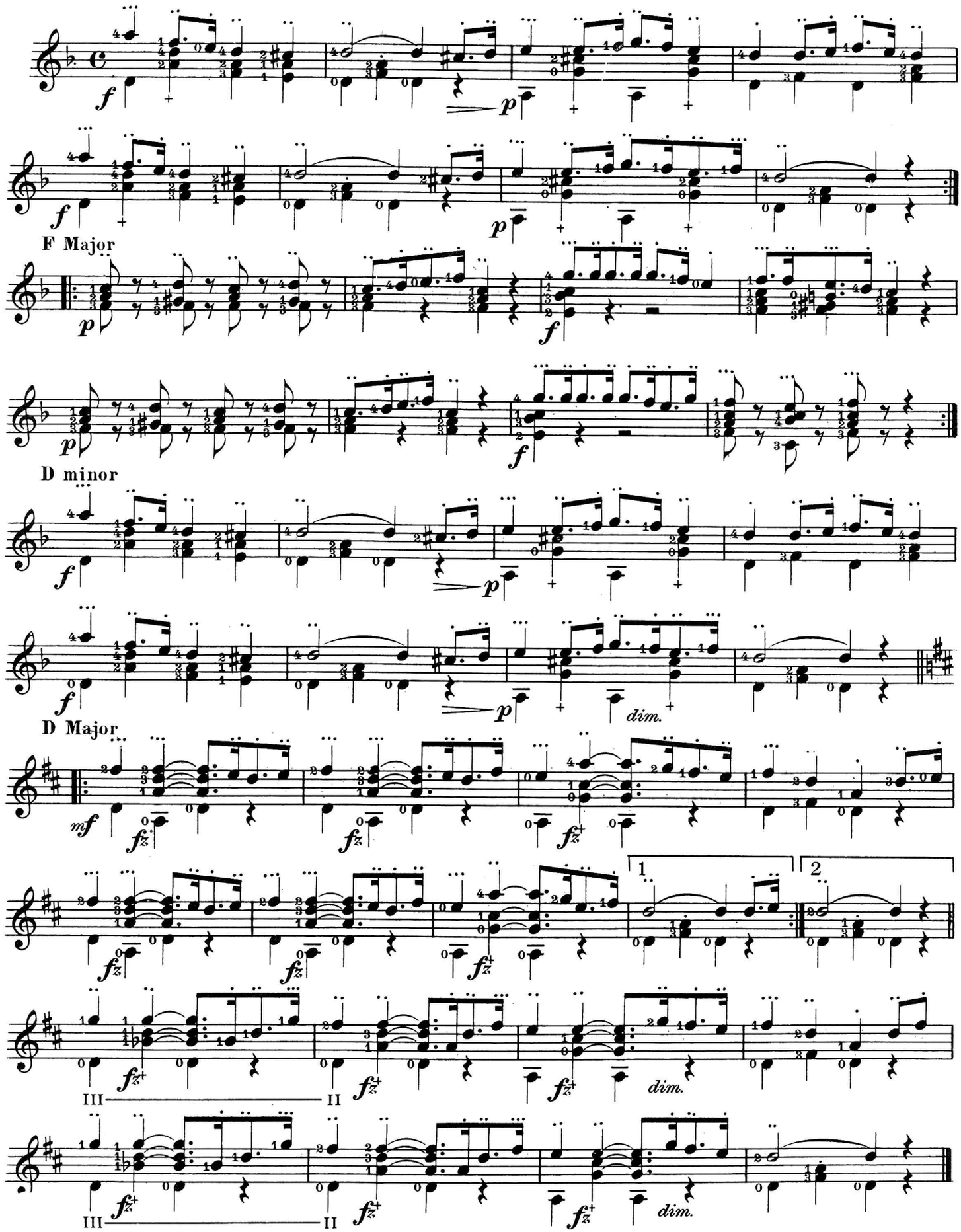
EXERCISE - MIXED FORM



ARPEGGIOS



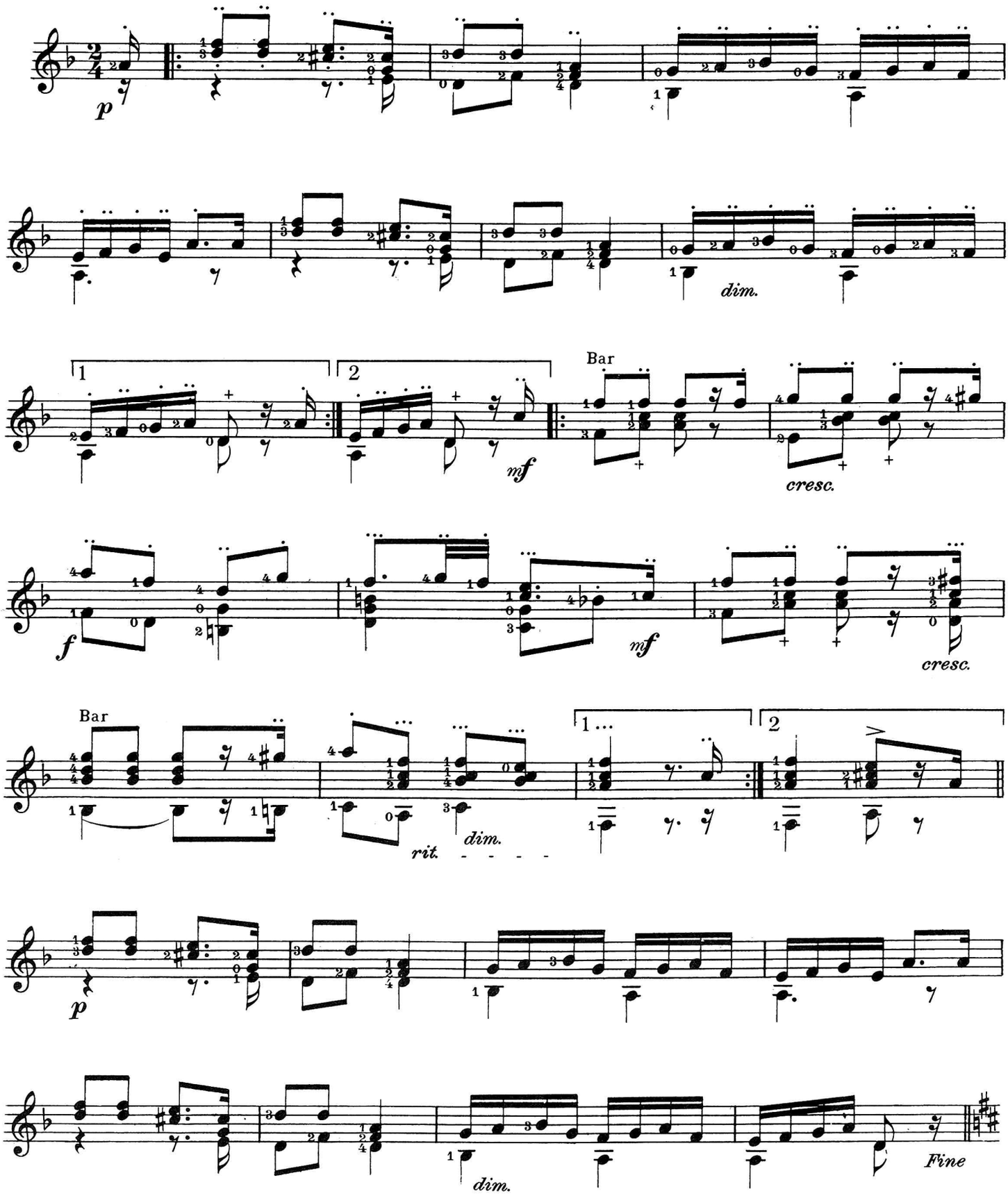
March of the Guards

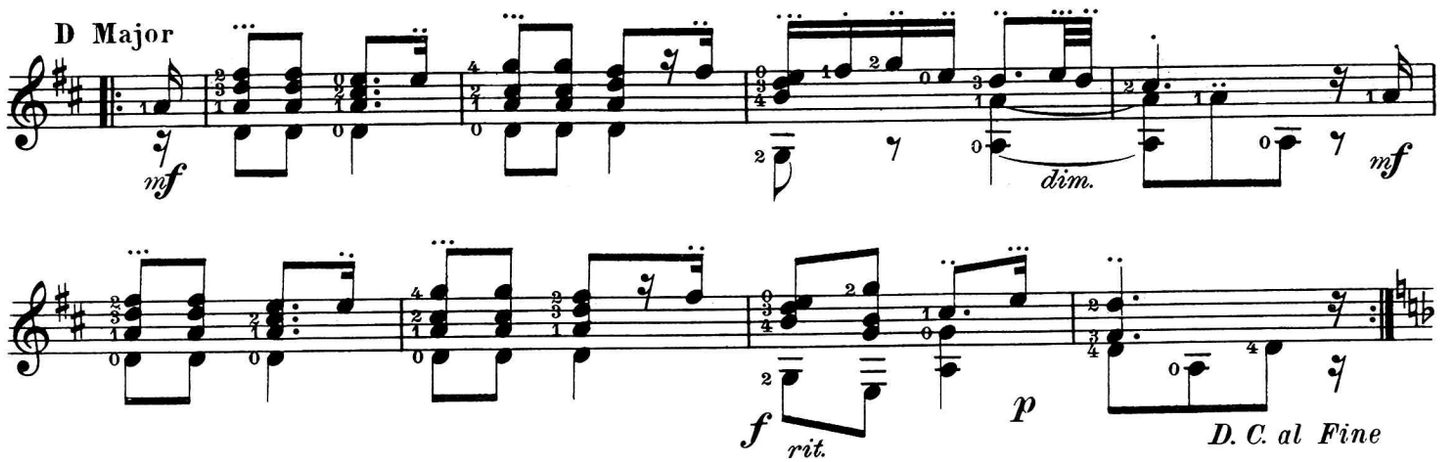


Amusement

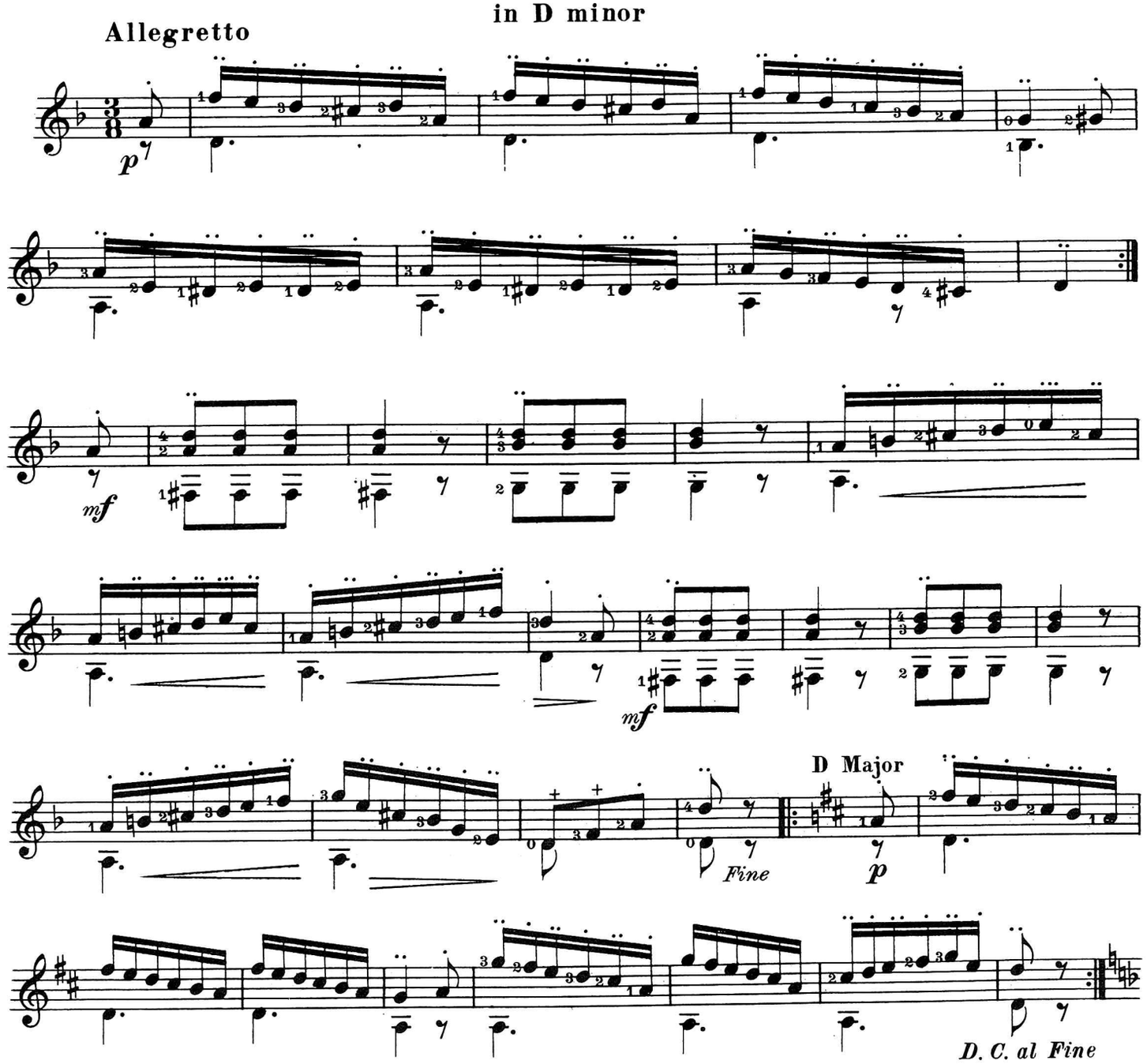
in D minor

Andantino



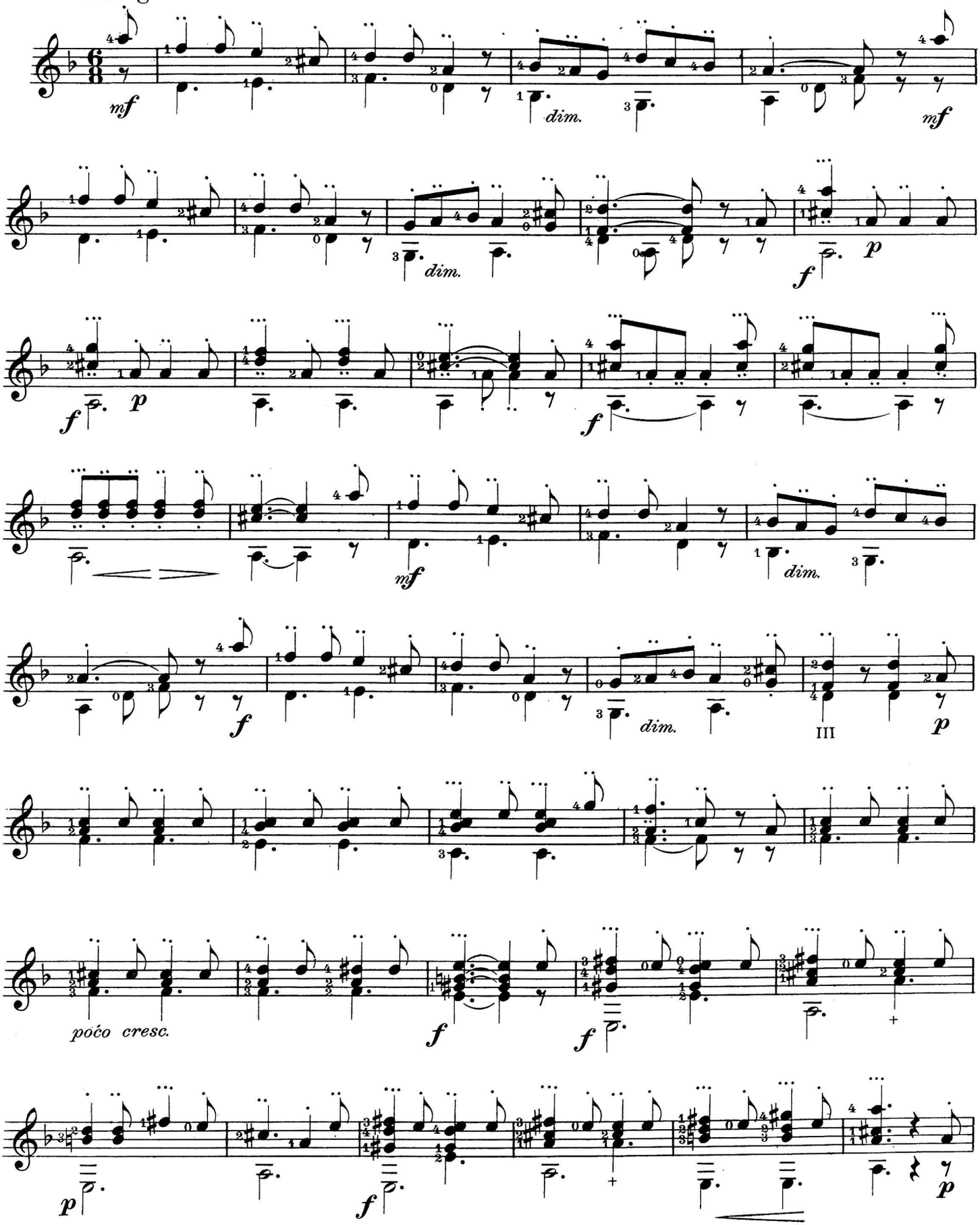


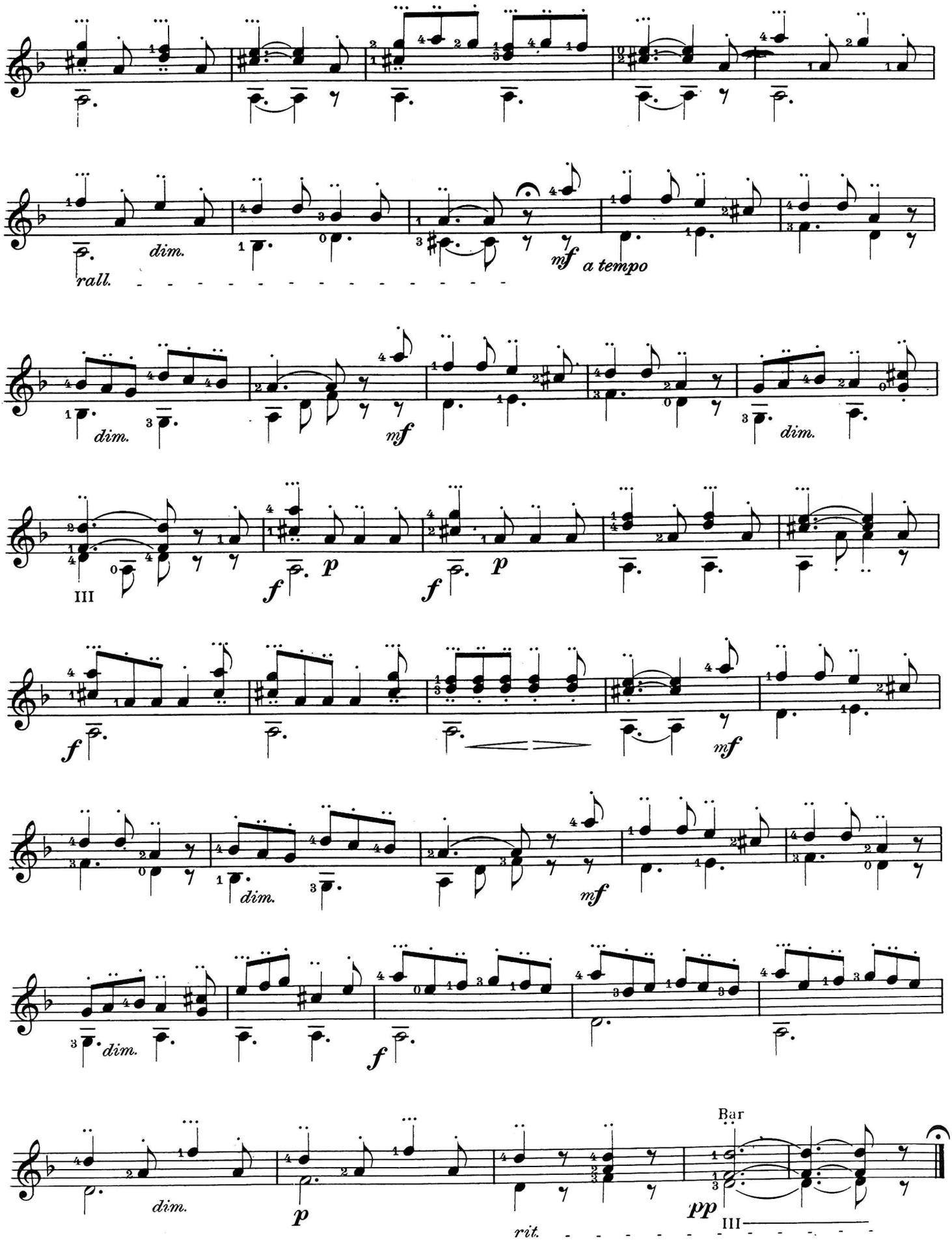
Etude
in D minor



Primo Rondo

Allegretto




dim.
rall.
mf
a tempo
dim.
mf
dim.
III
f
p
f
p
f
mf
dim.
mf
dim.
f
p
rit.
pp
Bar
III

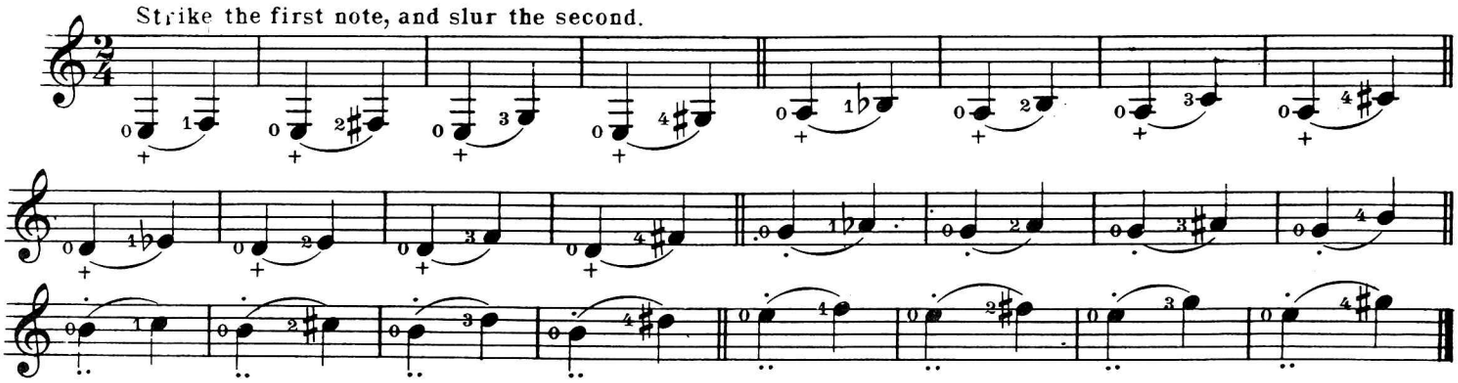
The Slur

The Slur is a curved line placed over or under a succession of notes varying in pitch; and indicates that they are to be played legato; that is, in a smooth and connected manner. In guitar playing there are several ways of executing slurred passages, some of which, are peculiar to the instrument. In nearly all the ways, only the note with which the slur or legato mark commences, is struck by the thumb or a finger of the right hand; and all the others made to vibrate by the action of the left hand fingers alone. In passages ascending, strike the first note, and slur those that follow, by letting the left hand fingers fall heavily in succession. In passages descending, prepare all fingered notes, by first placing the left hand fingers on the strings, and after striking the first note, draw off the fingers in succession to slur the others.

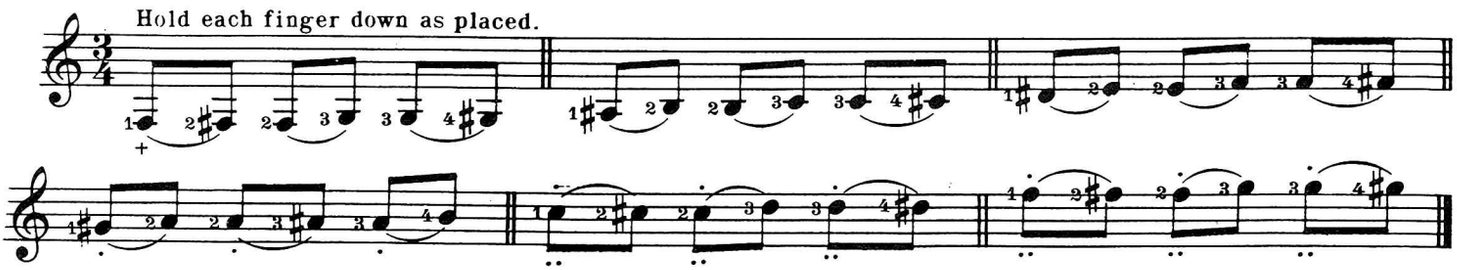
SLURS OF TWO NOTES

Ascending

Strike the first note, and slur the second.

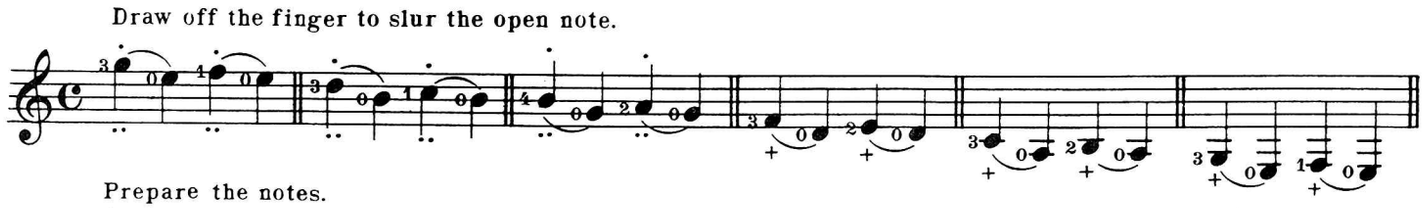


Hold each finger down as placed.

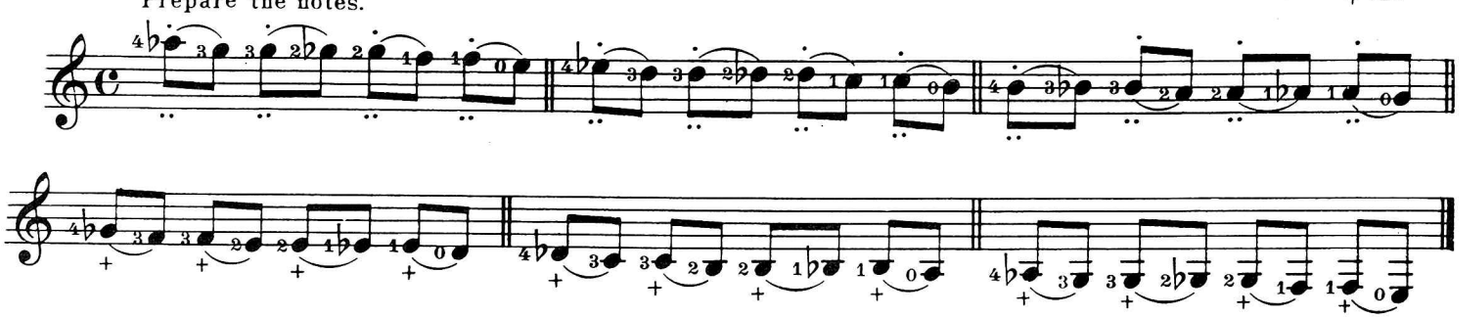


Descending

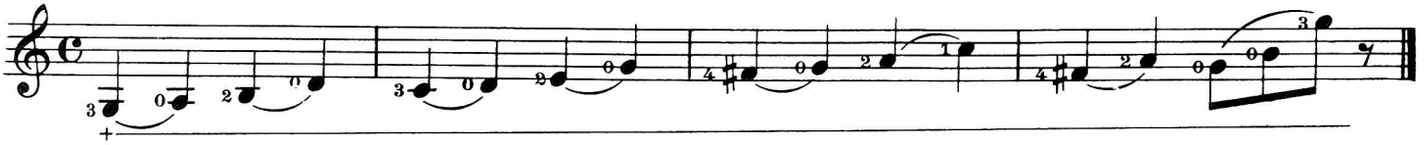
Draw off the finger to slur the open note.



Prepare the notes.

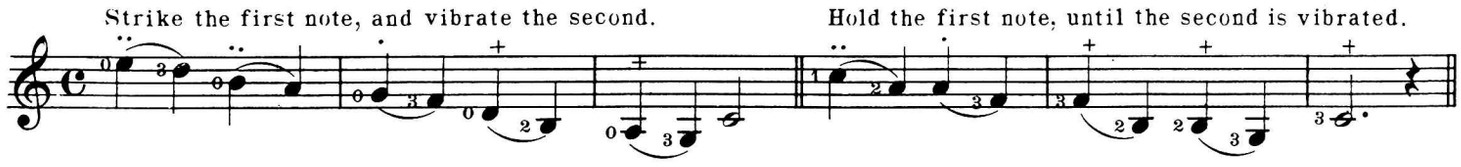


In ascending, on two or more strings, the slur may be performed by simply passing the thumb smoothly over them; from the lower to the higher.

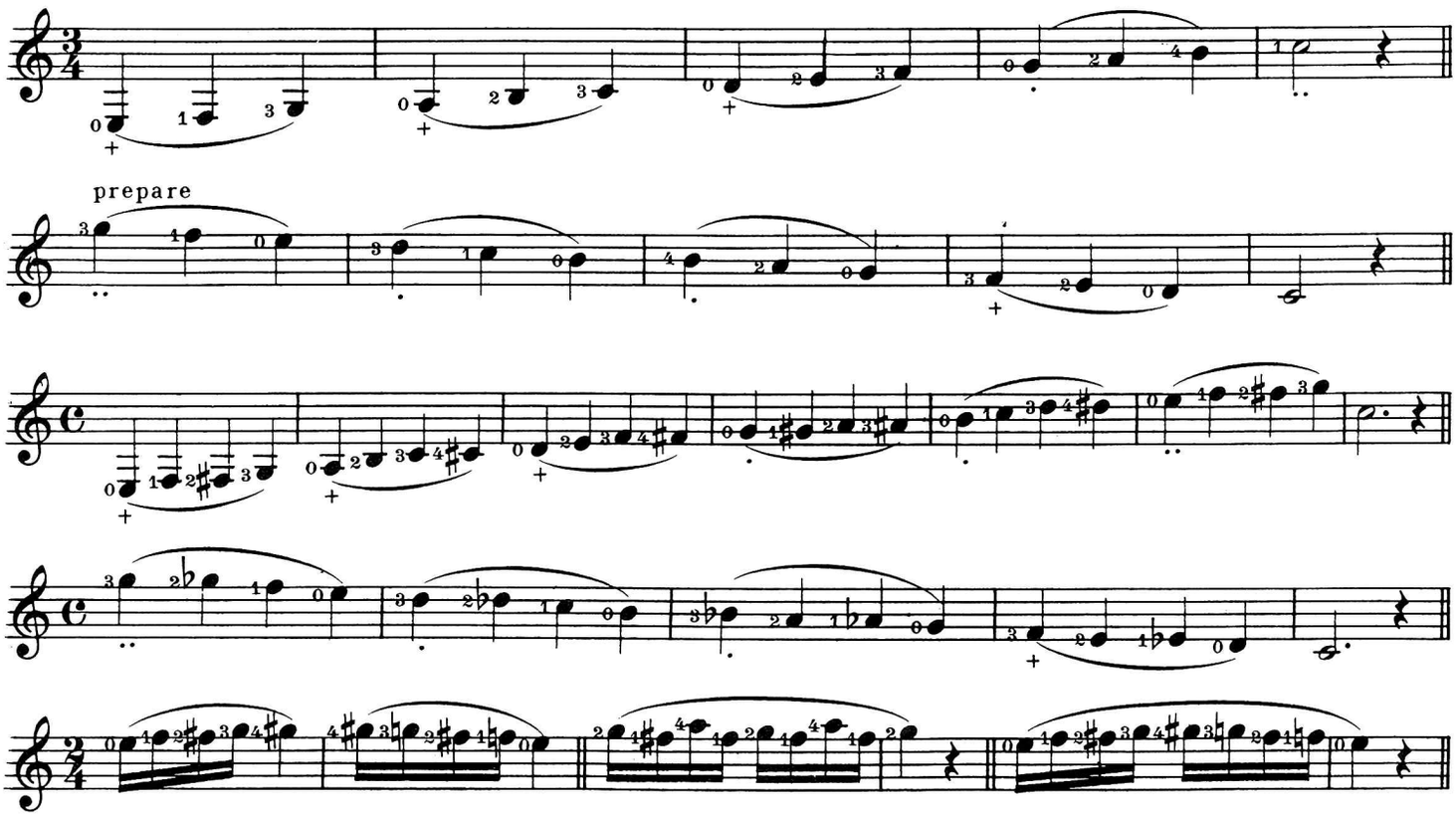


VIBRATION SLUR

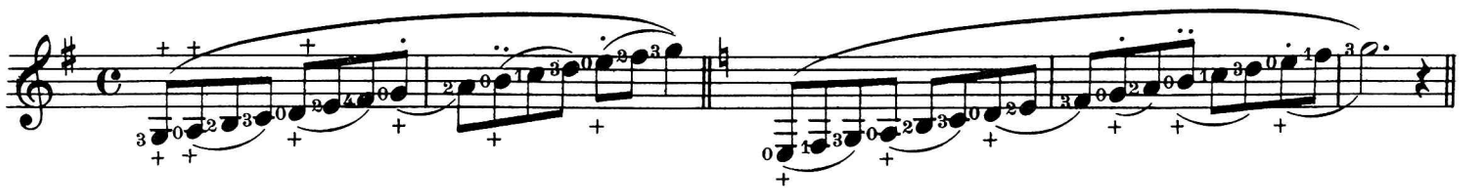
Slurs of two notes, descending, made on two different strings, are performed by striking the first in the usual way; and the second, vibrated by a finger of the left hand falling heavily on it.



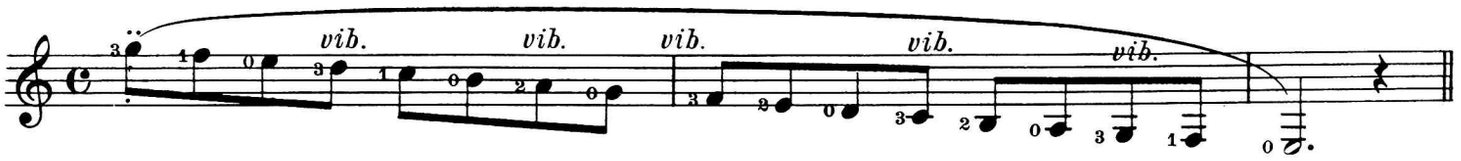
Slurs of three, four, or more notes, are performed by striking the first, and letting the fingers fall with force on those that follow. In ascending keep each finger down as placed: and in descending prepare as many of the notes as possible.



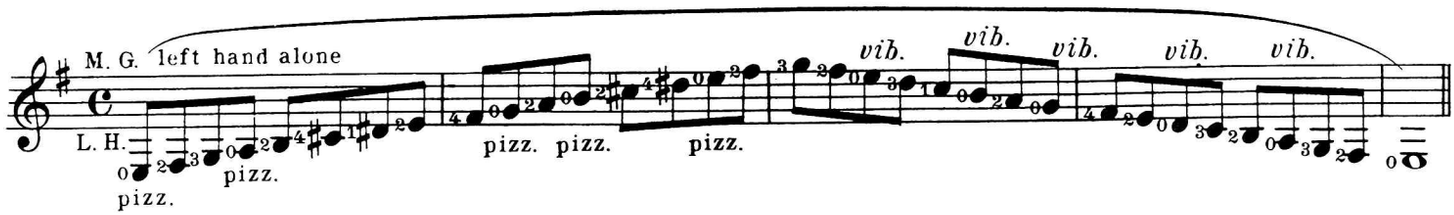
Scales ascending, may be executed in slurred notes, by striking each string; "whether open or closed," and then slurring in the usual manner, the notes that follow.



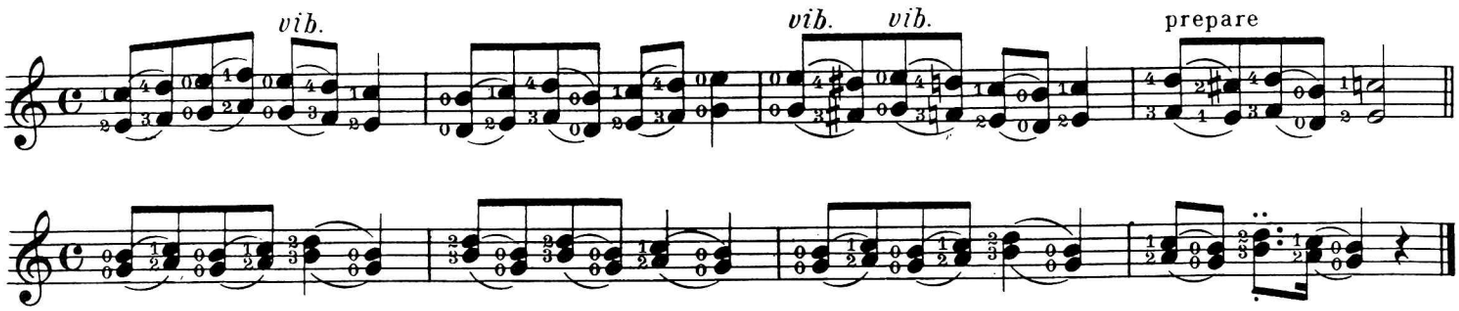
Scales descending are executed in slurred notes, by striking the first, and slurring the rest by the action of the left hand fingers alone. All stopped notes are anticipated or prepared; and then slurred by drawing the finger aside.



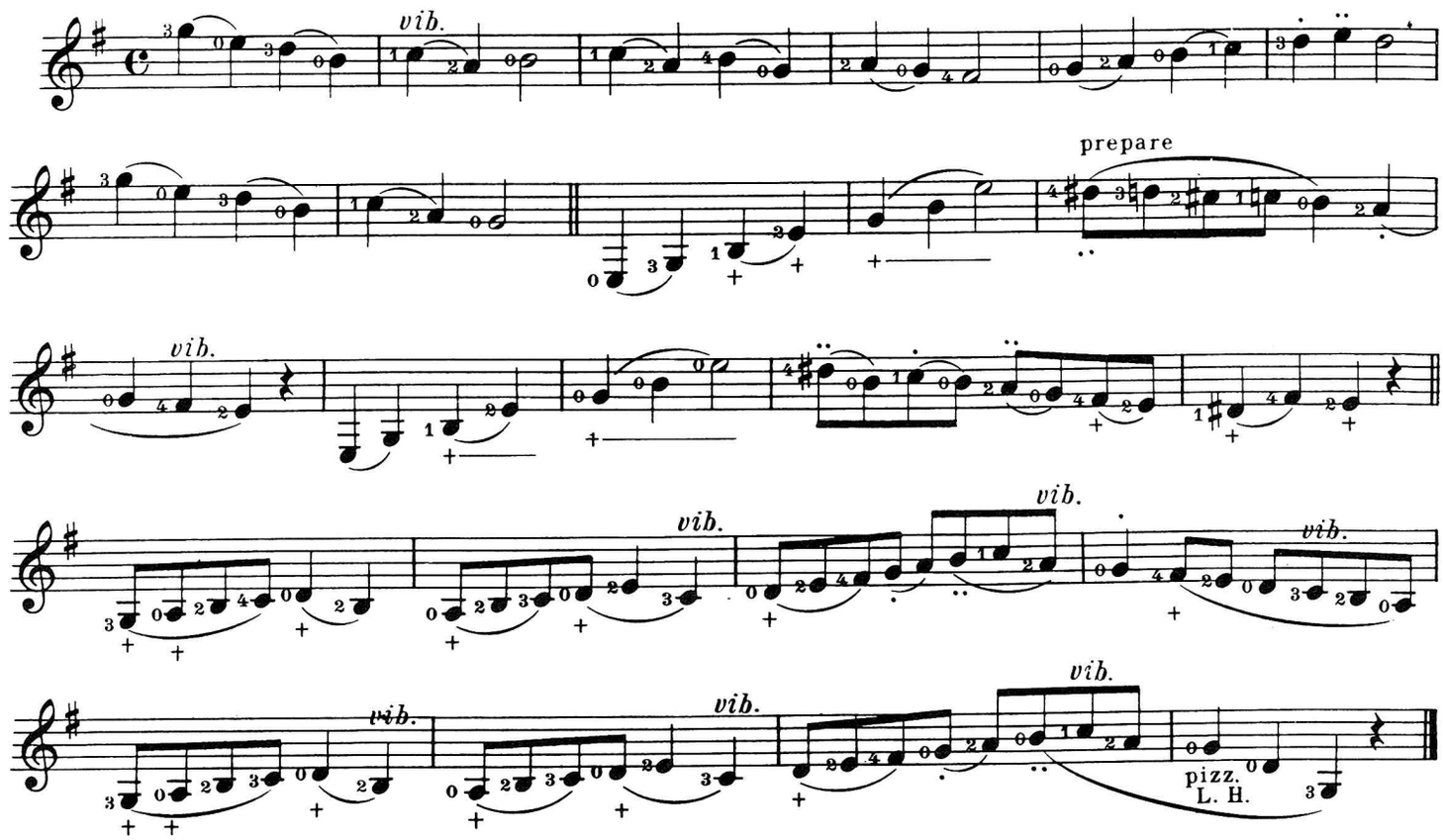
Scale passages ascending and descending may be performed by the left hand alone. The open strings, ascending, being twitched, (pizzicato style), by a finger of that hand; and all other notes, vibrated by the ways previously explained. The words Main Gauche or their abbreviation M. G. usually accompanies this style of performance, and signifies that the passage is for the left hand alone, though for English readers, the initials L. H. would be better.



Double notes are slurred in the same manner as the single notes.

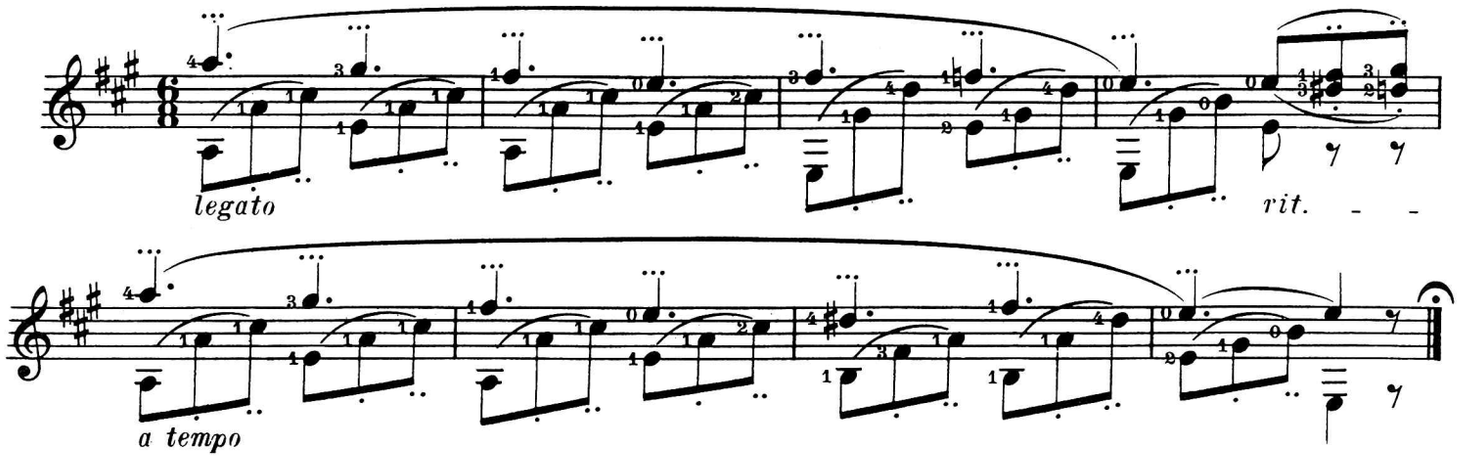


EXERCISE FOR THE DIFFERENT SLURS



The slur or legato mark is sometimes written over a series of arpeggios, or a melody with an accompaniment which cannot be slurred in the usual way. Such passages are to be played as if no slur mark accompanied them; but at the same time, as smoothly and melodiously as possible.

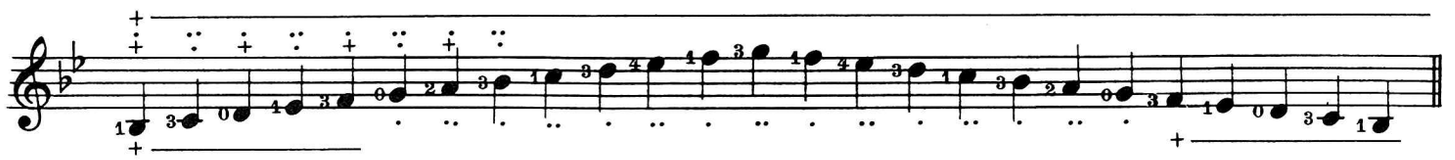
Andantino



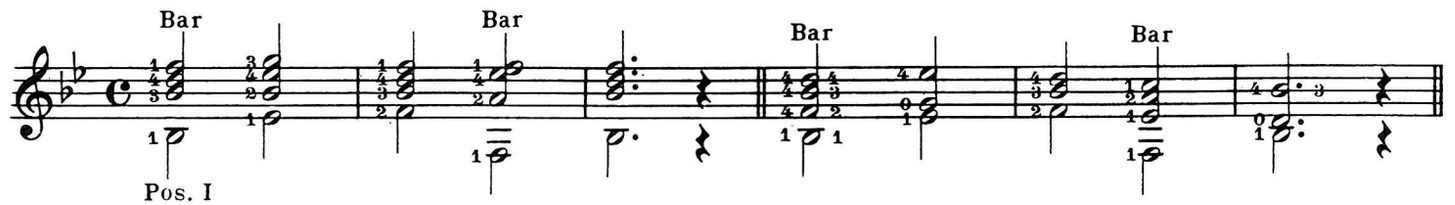
Some of the following scales and chords cannot be given in their entirety, without shifting to higher positions; they and their relative minors will be more fully exemplified after the positions have been considered.

Scale of B♭ Major

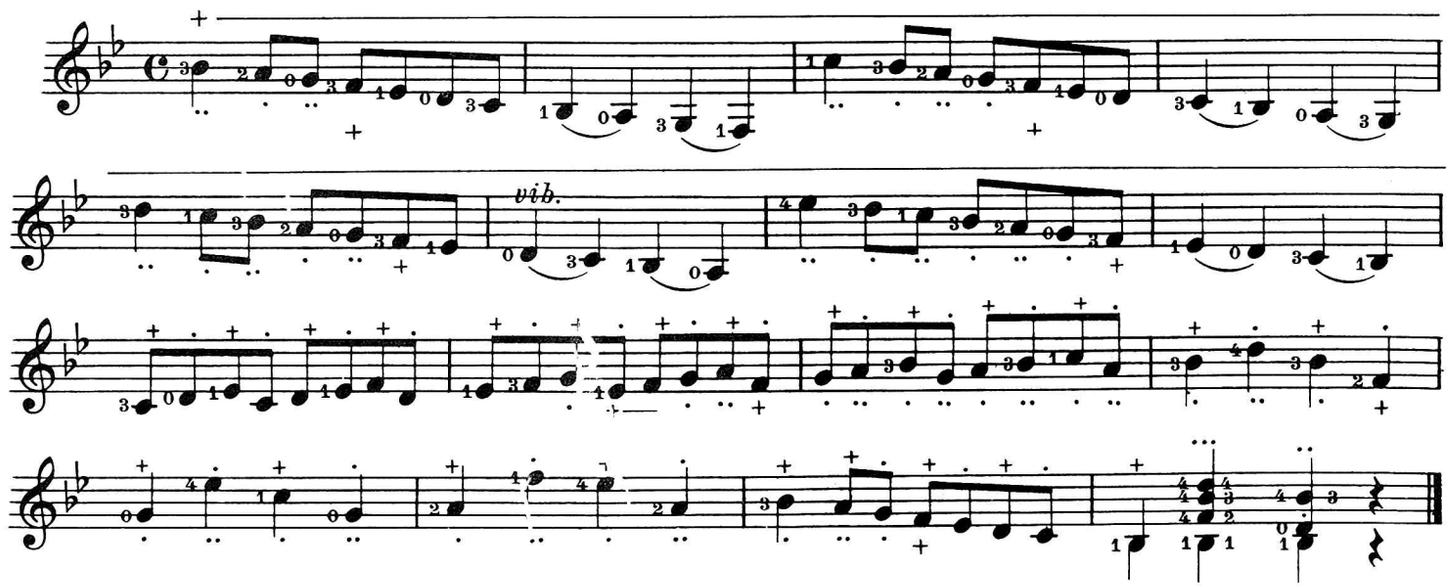
B♭ and E♭ is the Signature



CHORDS

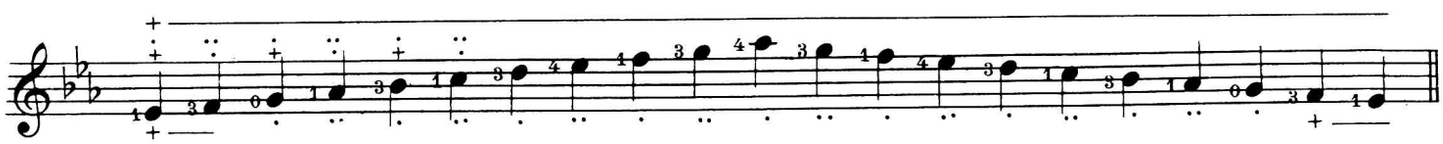


EXERCISE

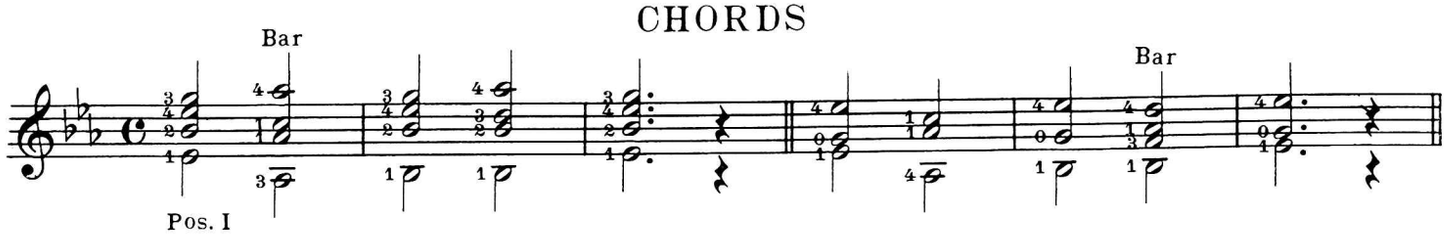


Scale of E♭ Major

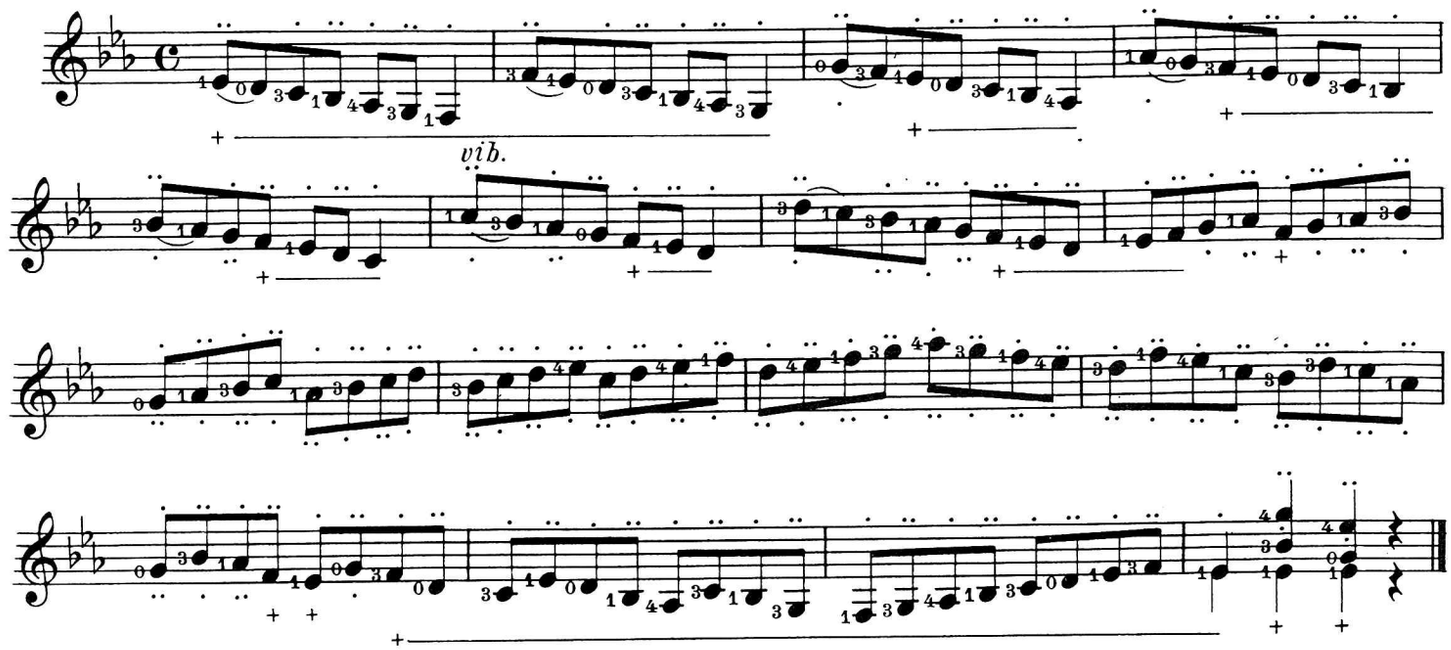
Signature B♭, E♭, A♭.



CHORDS

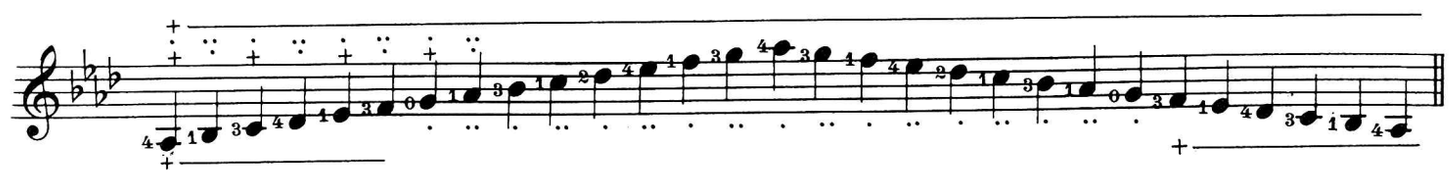


EXERCISE

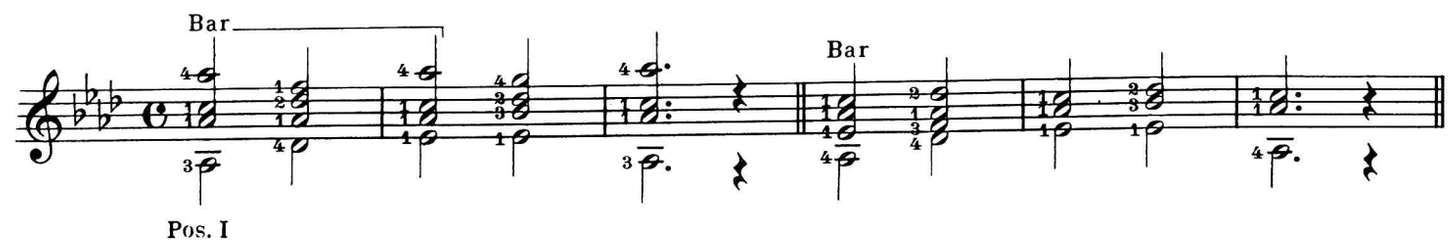


Scale of A♭ Major

Signature B♭, E♭, A♭, D♭.

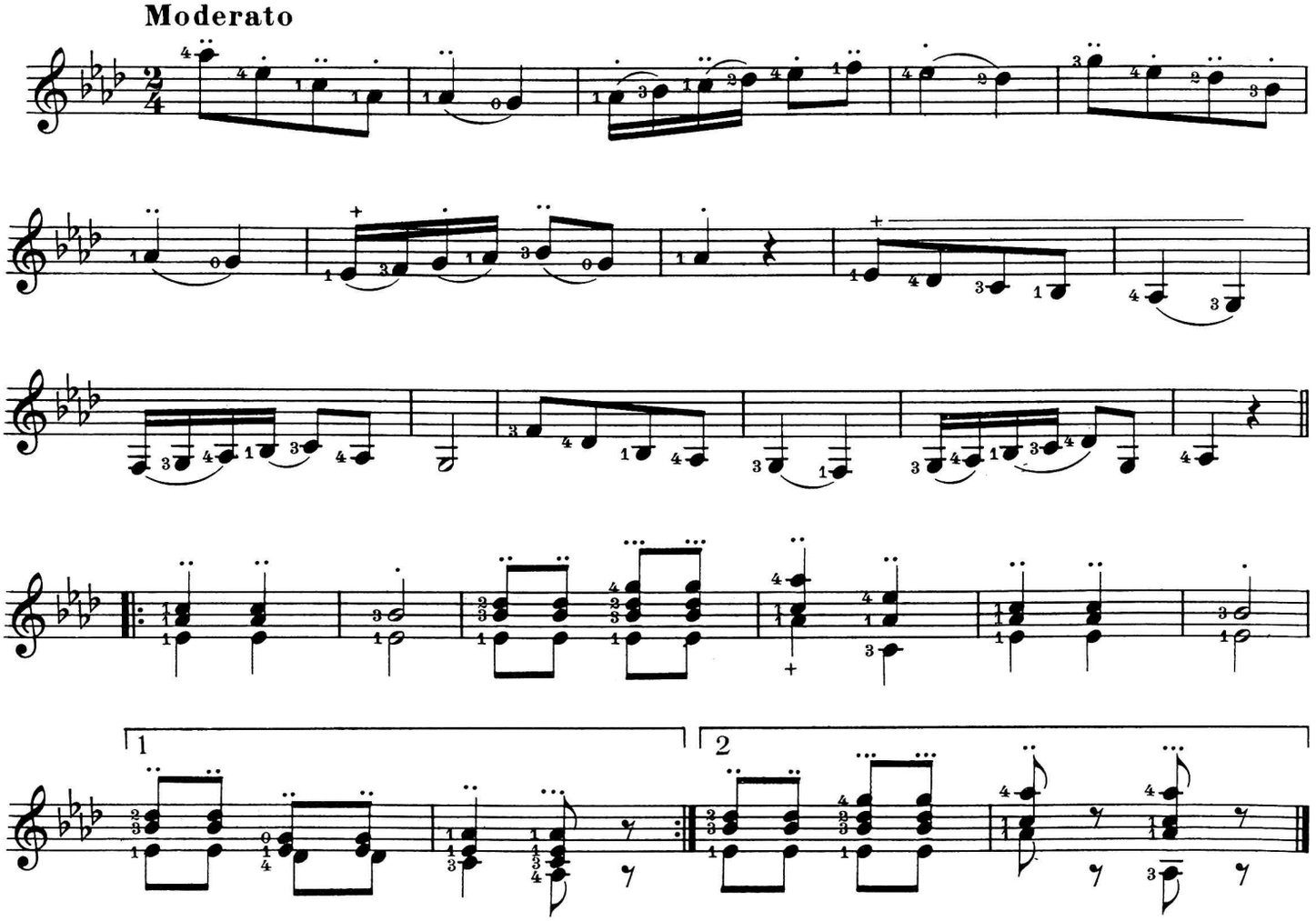


CHORDS



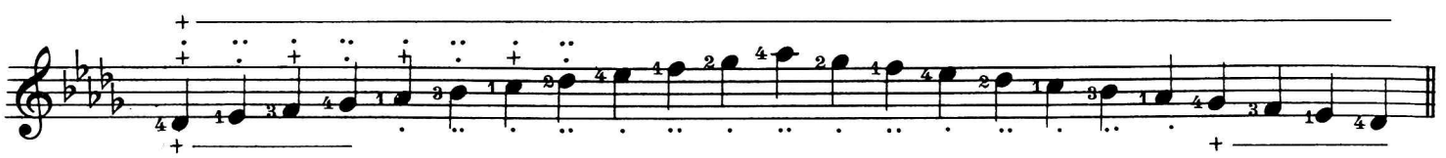
EXERCISE

Moderato

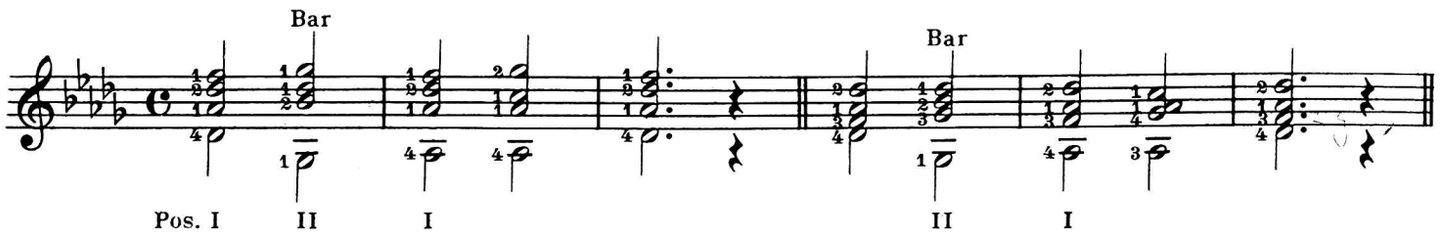


Scale of D♭ Major

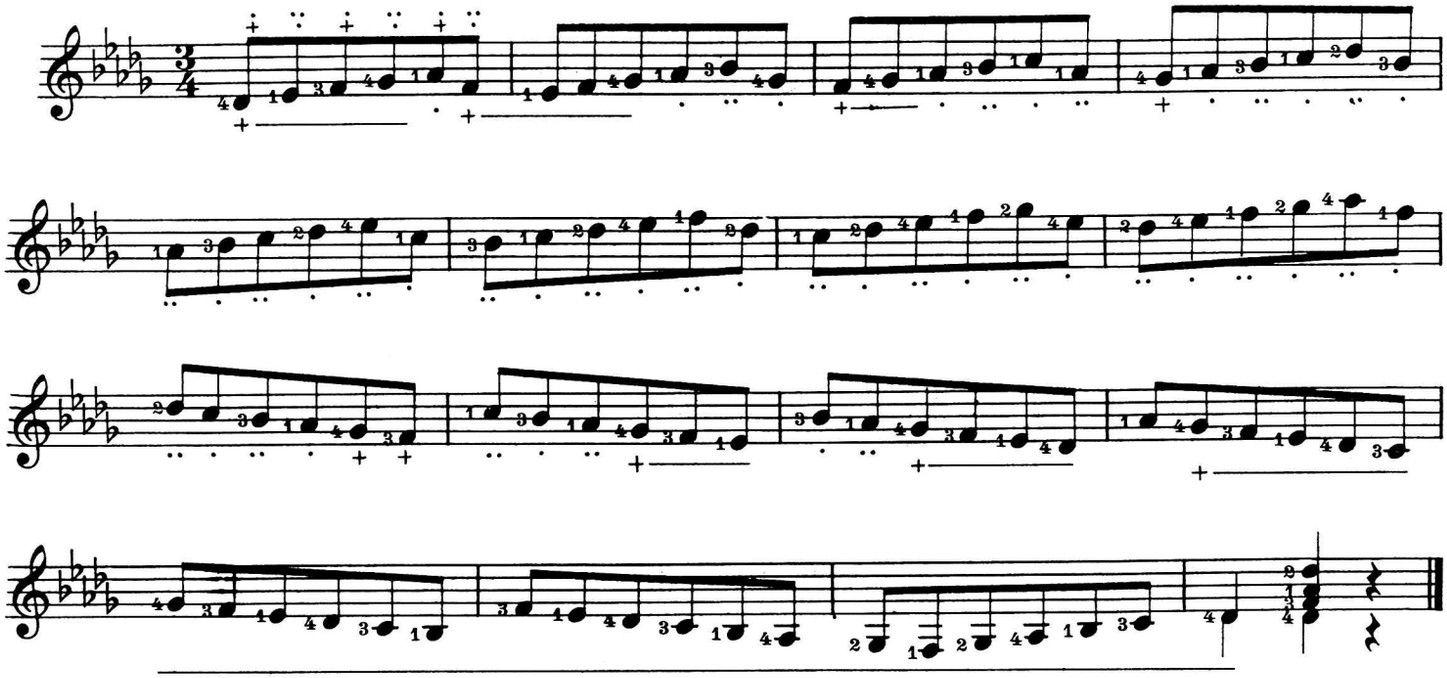
Signature B♭, E♭, A♭, D♭, G♭.



CHORDS

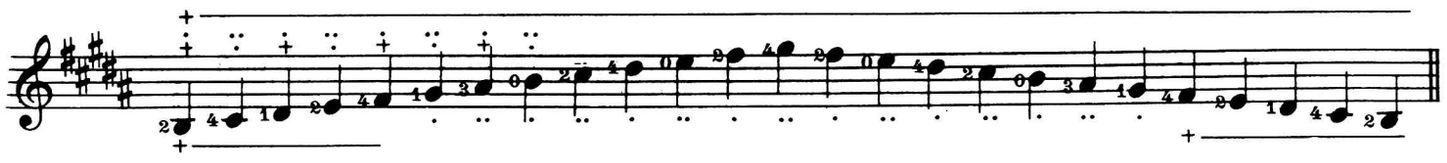


EXERCISE

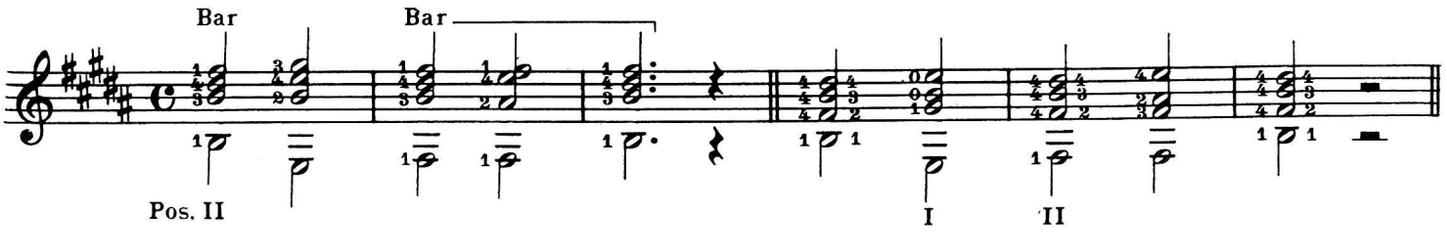


Scale of B Major

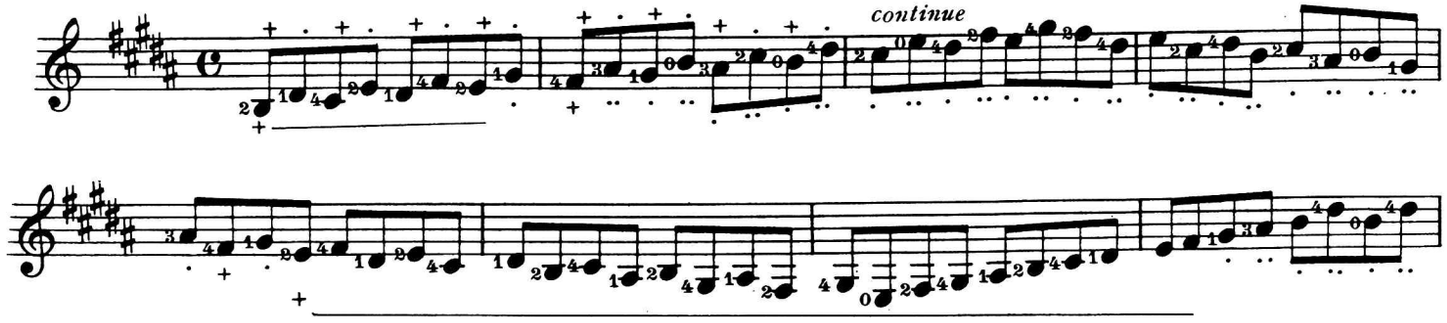
Signature F♯, C♯, G♯, D♯, A♯.

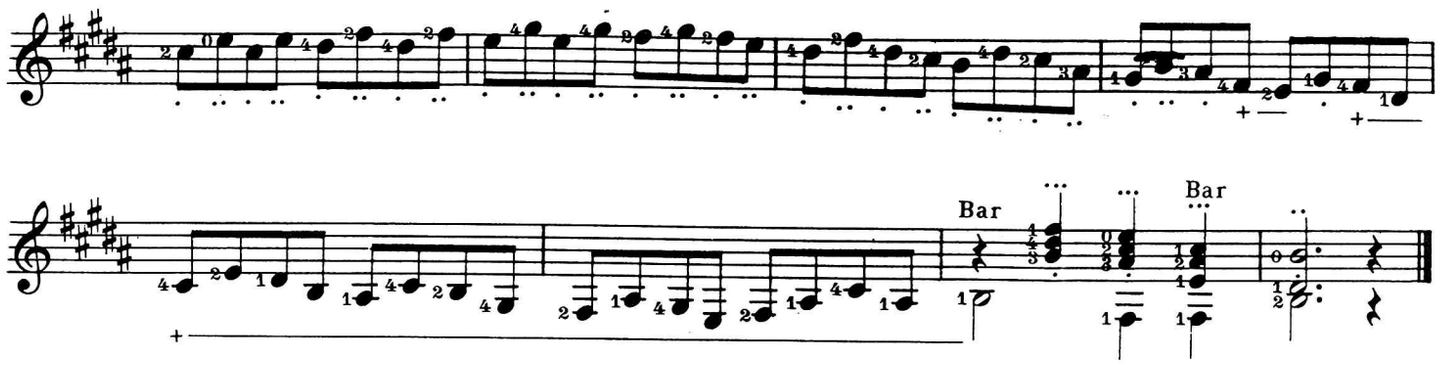


CHORDS



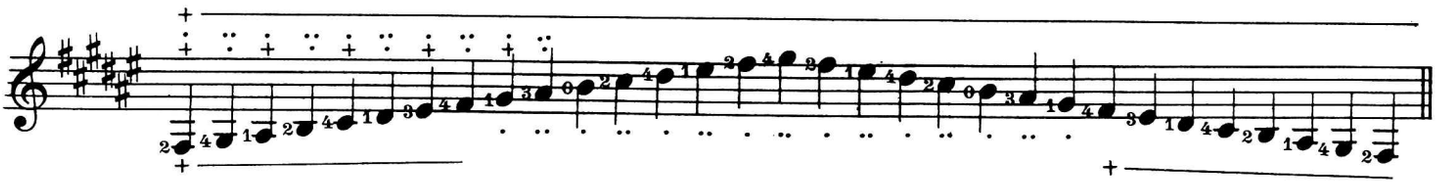
EXERCISE



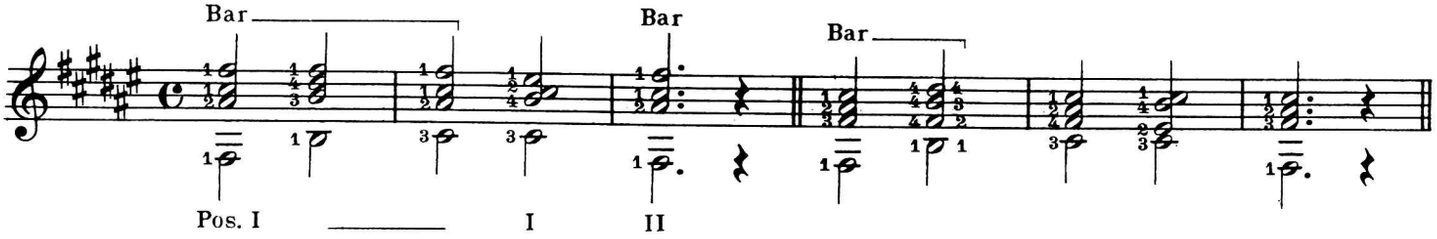


Scale of F♯ Major

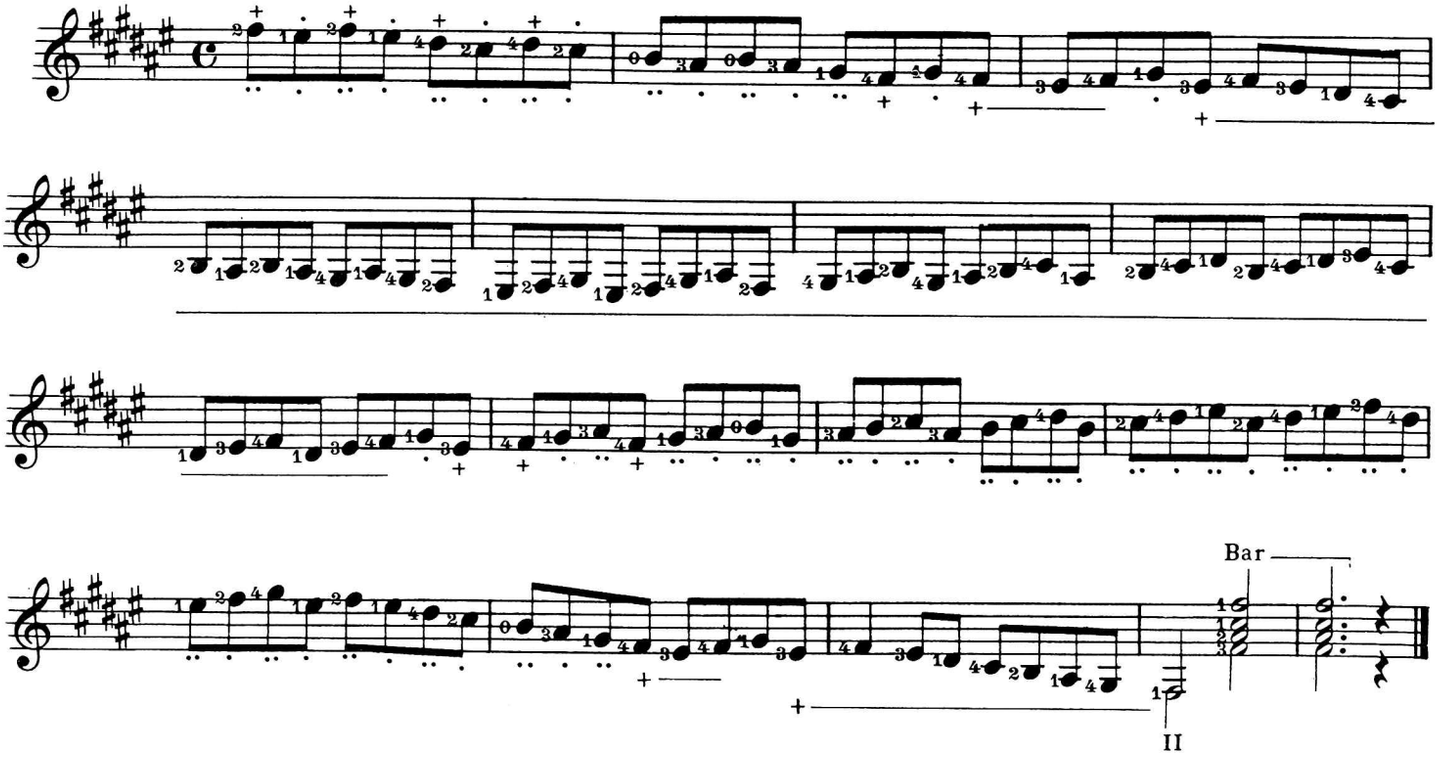
Signature F♯, C♯, G♯, D♯, A♯, E♯



CHORDS



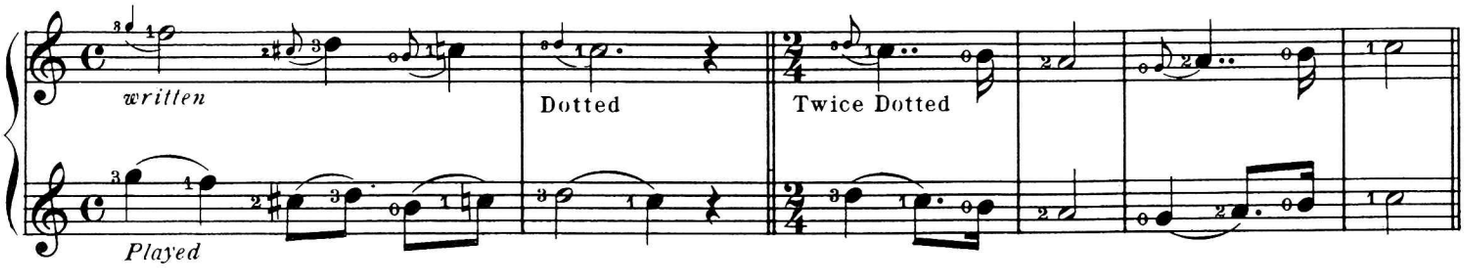
EXERCISE



Grace Notes - Appoggiatura - Acciaccatura

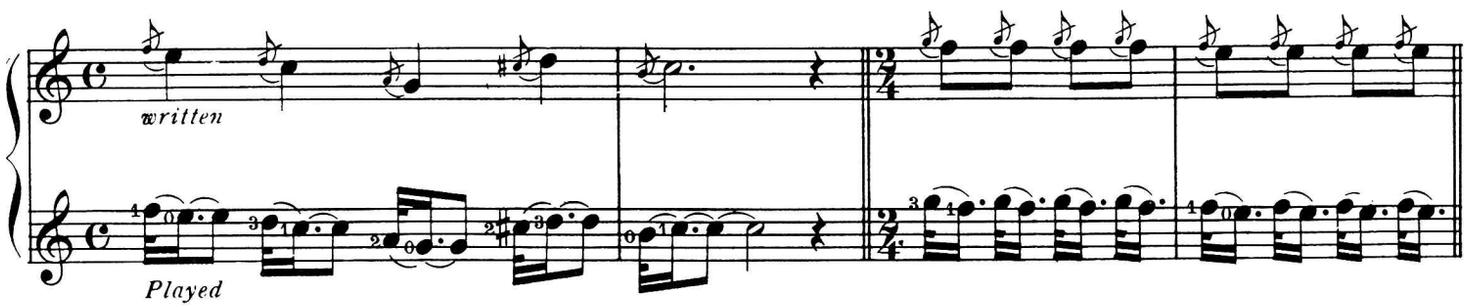
A grace or small note, written before a principal note, is long or short. When long, it is called Appoggiatura, and written as half the time value of the principal. If the principal is an even note, the appoggiatura takes half of its time value: and if once dotted, two thirds of its time value: and if twice dotted, the time of the principal excepting that given to the dots. The accent falls on the appoggiatura. The long grace note or appoggiatura, is becoming obsolete, and in modern music, generally written in full notation. Grace notes are usually slurred on to the principal note.

APPOGGIATURA



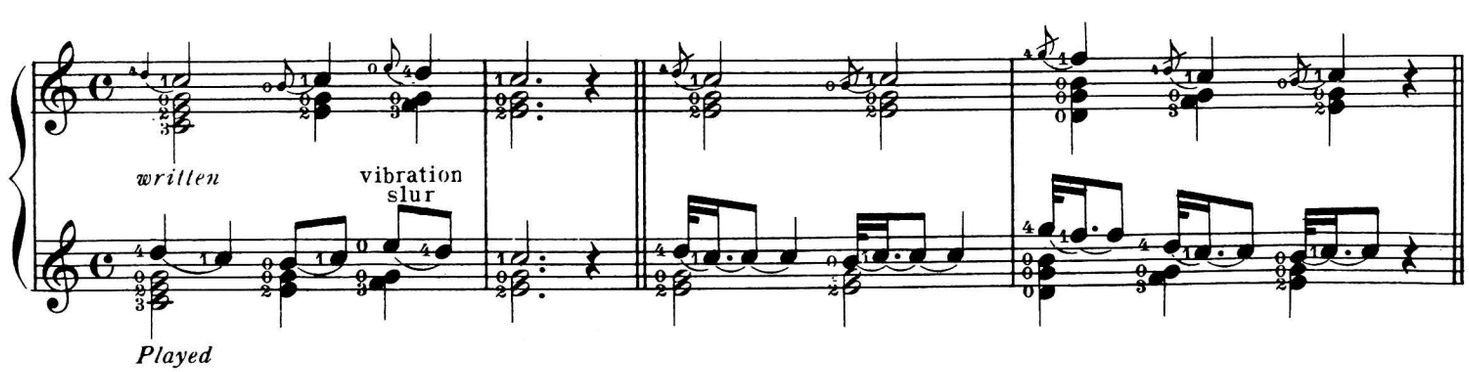
The short grace note, called Acciaccatura, is written as an eighth note with a stroke through the stem and hook and takes as little time from the principal, as possible. The accent falls on the principal note.

ACCIACCATURA

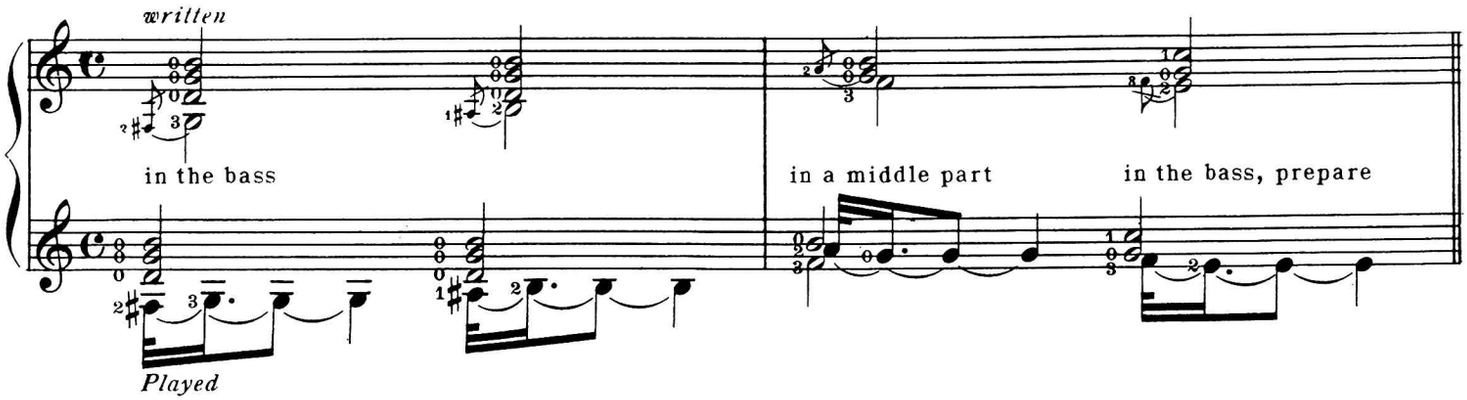


Grace notes are played simultaneously with any note or chord accompanying the principal note. The positions in part second may be studied in connection with the grace notes and other embellishments.

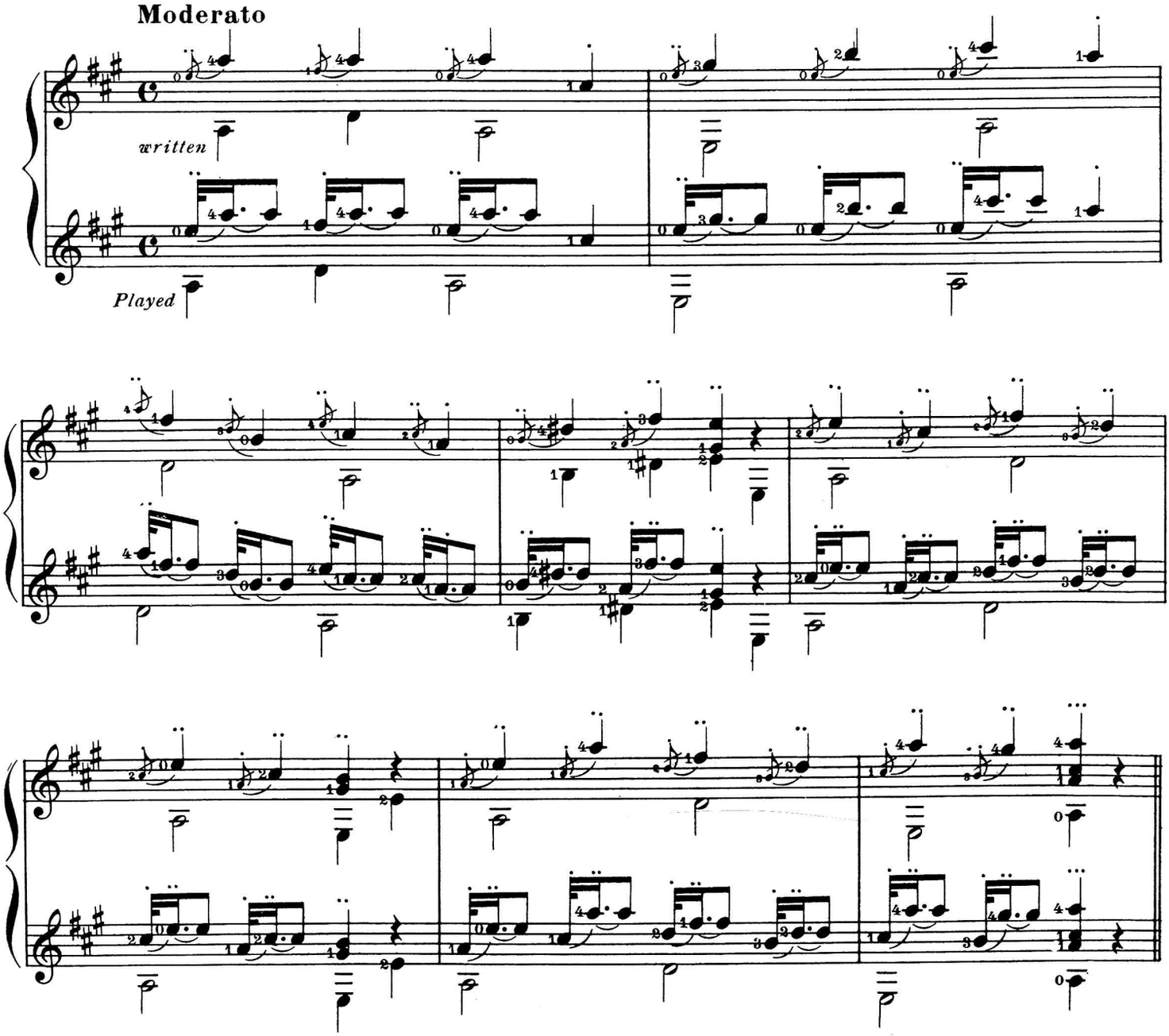
LONG SHORT



Grace notes occurring in the bass, or any other part, are executed in the same manner as the preceding.

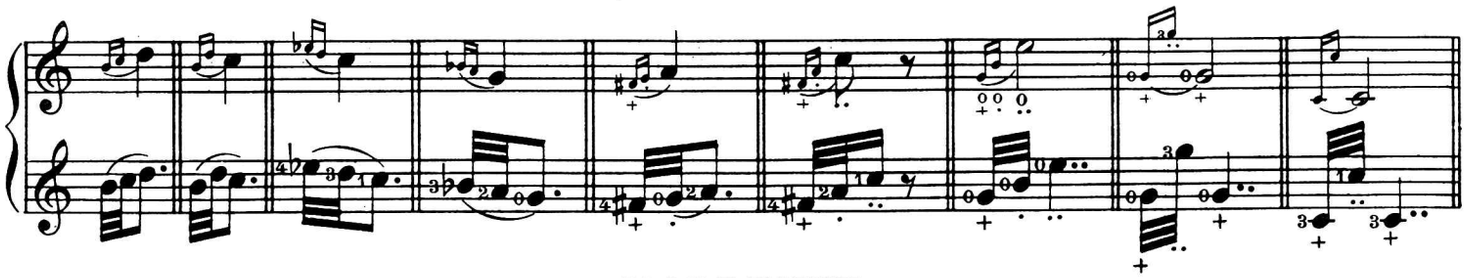


Grace notes at a greater distance than a step, or half step from the principal note, are either slurred on to the principal, or, both struck by the right hand fingers: as in the accompanying example.



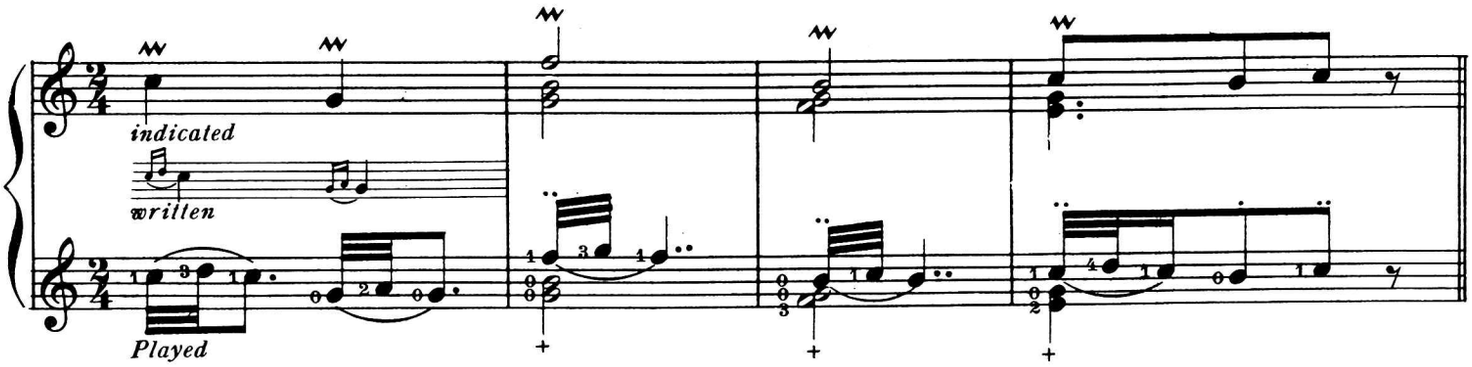
DOUBLE GRACE NOTES

Double grace notes are performed on the guitar by slurring, when occurring on the same string, and by striking when on different strings. They are generally played quickly, so as to encroach as little as possible on the time of the principal note. A note or chord accompanying the principal, is struck with the first grace note.

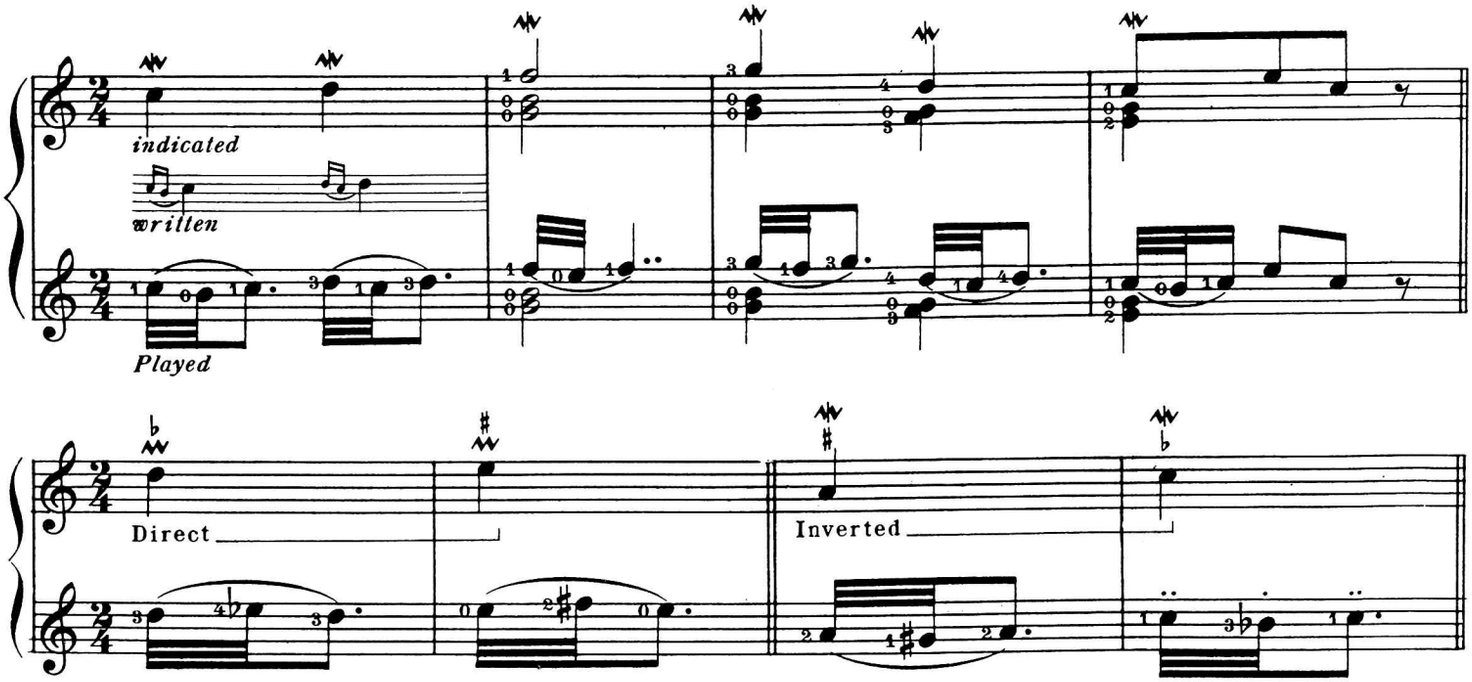


MORDENTE

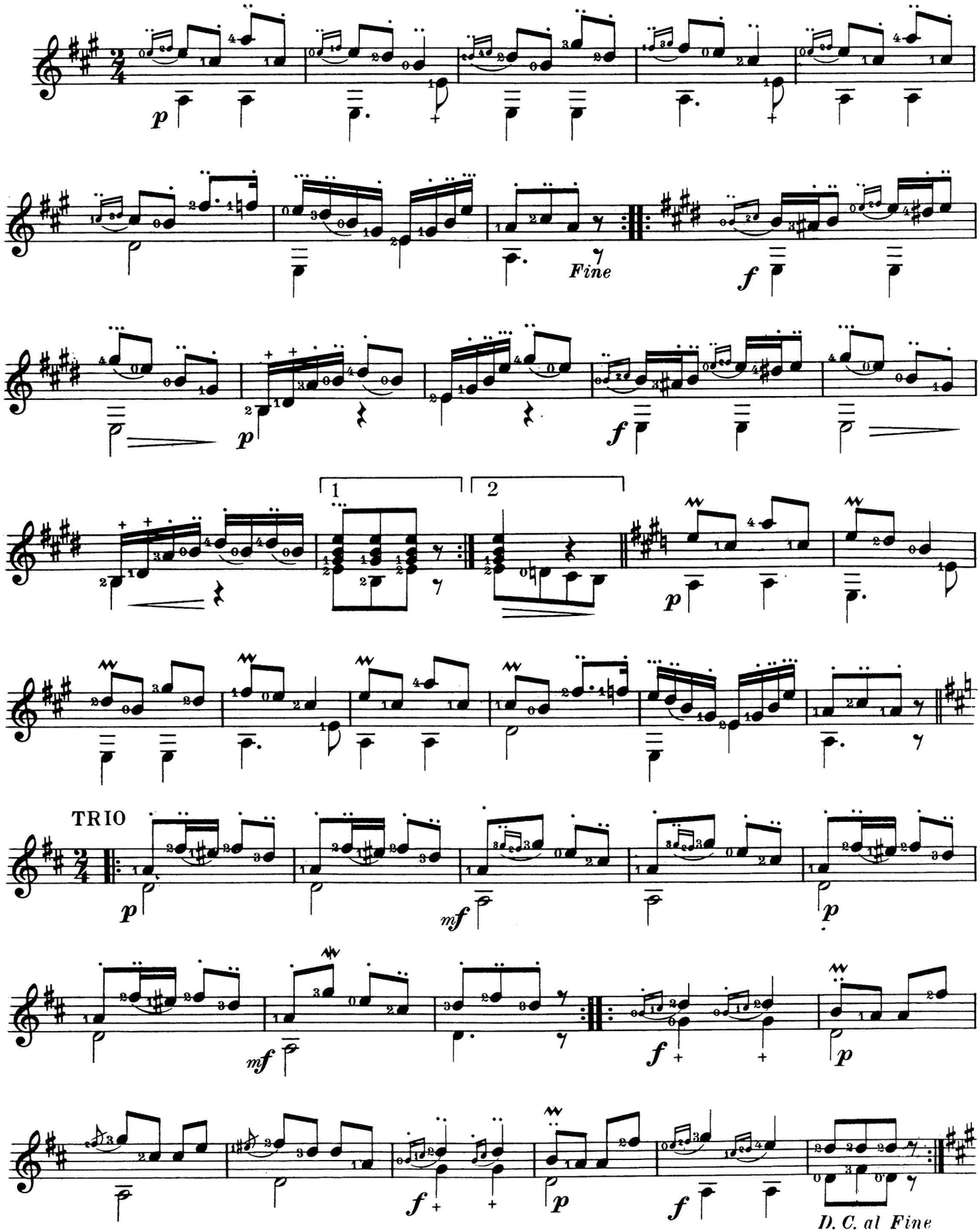
The Mordente, indicated thus, (𝆖) when written over a note, implies that two grace notes are played before the principal note. The first is on the same degree as the principal and the second on the degree above it. They are executed the same as double grace notes, and frequently written out, instead of being indicated by the sign.



The inverted mordente, indicated by the above sign with a stroke through it, thus: (𝆗) implies that the lower auxiliary is to be played instead of the upper. Accidentals written above or below the mordente affect the auxiliaries, accordingly.

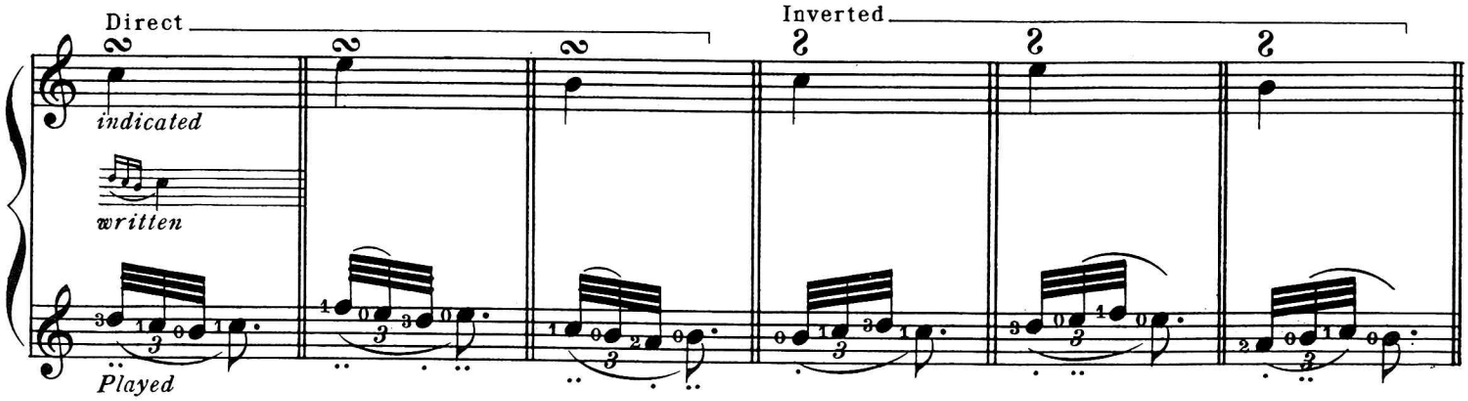


Grace Note Polka

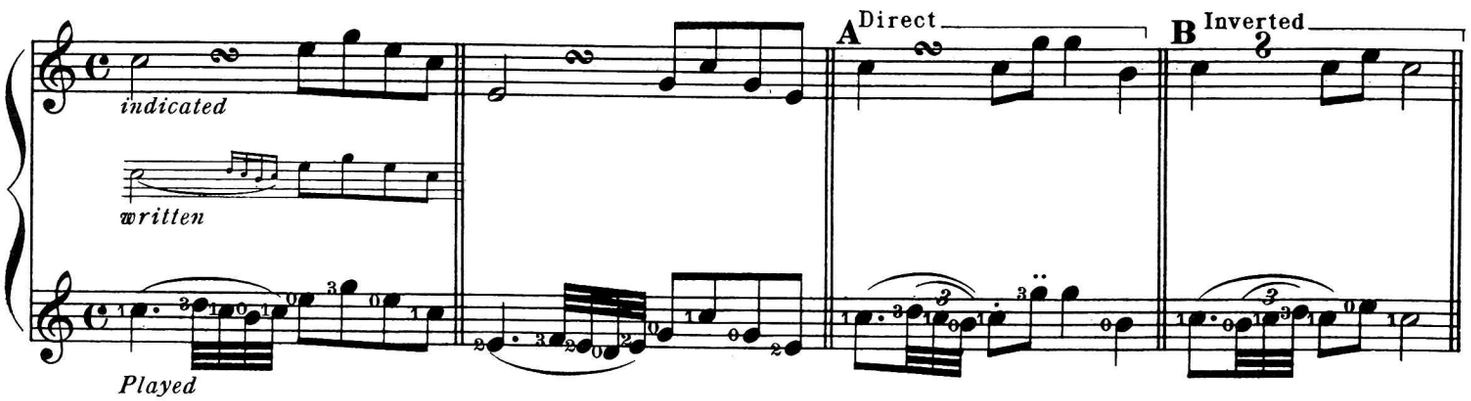


The Turn

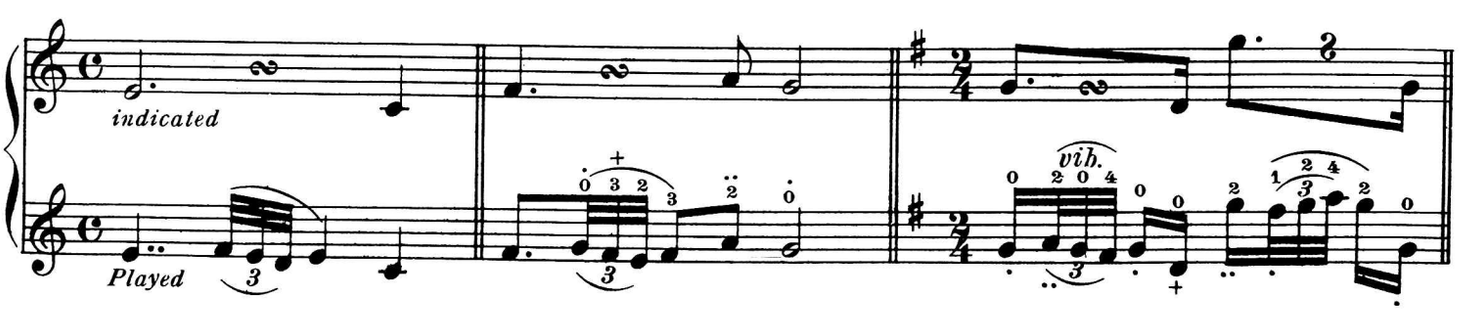
The Turn is a group of three, four, and sometimes five grace notes, played before a principal note. The simple or direct turn, consists of three notes; beginning with the first note above the principal, followed by the principal, the note below it, and ending with the principal note. It is indicated by the following sign, (∾), placed above the principal note. The inverted turn is the reverse of the above; it begins with the first note below the principal, followed by the principal, the note above it, and ending with the principal note. It is indicated by placing the sign in a perpendicular position; thus: (𝄪). Turns are executed on the guitar, by slurring, when occurring on the same string; and by striking, or by vibration, when occurring on different strings. It should be understood, that when the turn is written immediately over a note, its time is to be taken from that note; and that when it is written between two principal notes, its time is to be taken from the first of those principal notes.



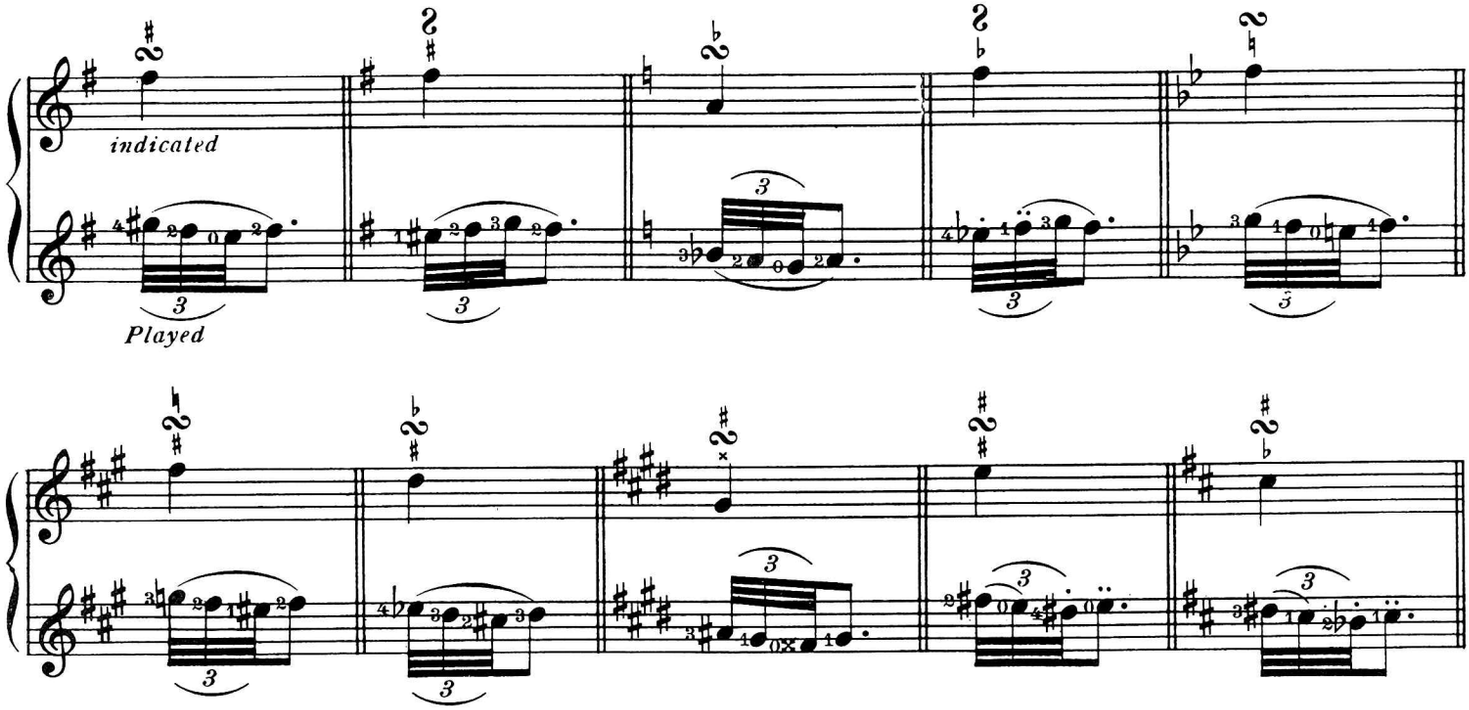
When the turn is placed between *two* principal notes, strike the first, and hold it for nearly its full time; then, introduce the notes of the turn; repeating the principal at the end of the turn. If the principal note is repeated after the turn, *that* note is omitted as part of the turn; its place being taken by the repeated principal note: as at **A** and **B**.



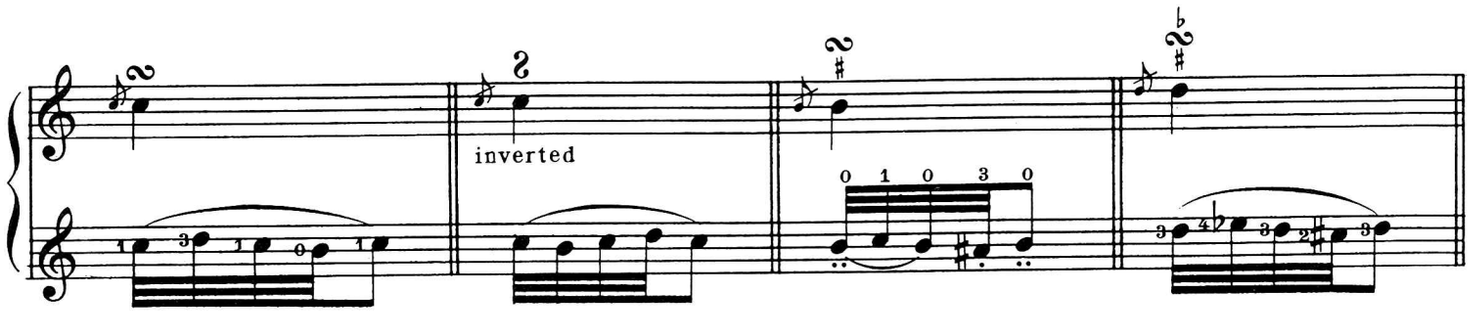
If the turn is over, or follows a dotted note, the turn is introduced just before the dot, so that the principal note which is repeated after the three notes of the turn, may fall exactly with the dot, and held for the full time of the dot.



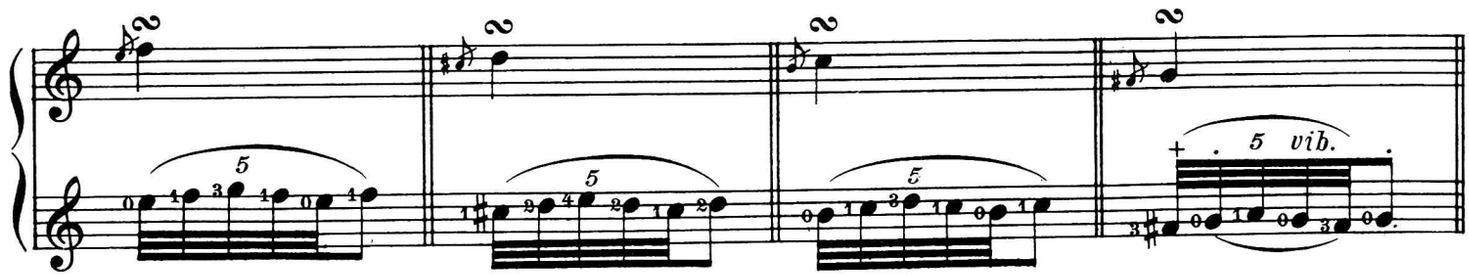
An accidental placed above the turn, affects the highest note; and when placed below it, affects the lowest note.



A Double Turn commences with the principal note followed by the notes of the direct or inverted simple turn. It is indicated by the usual sign, and a grace note written before the principal, on the same degree.

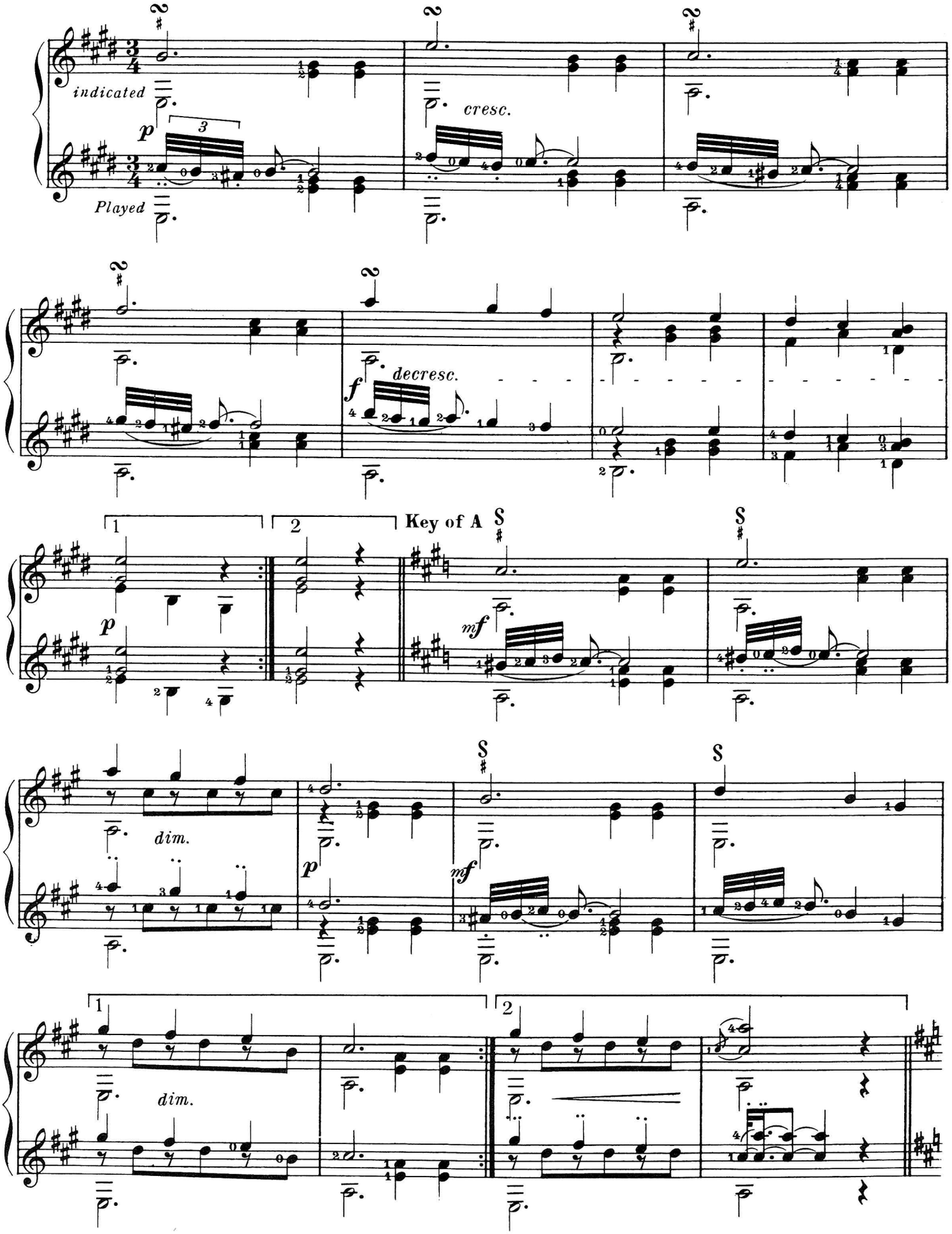


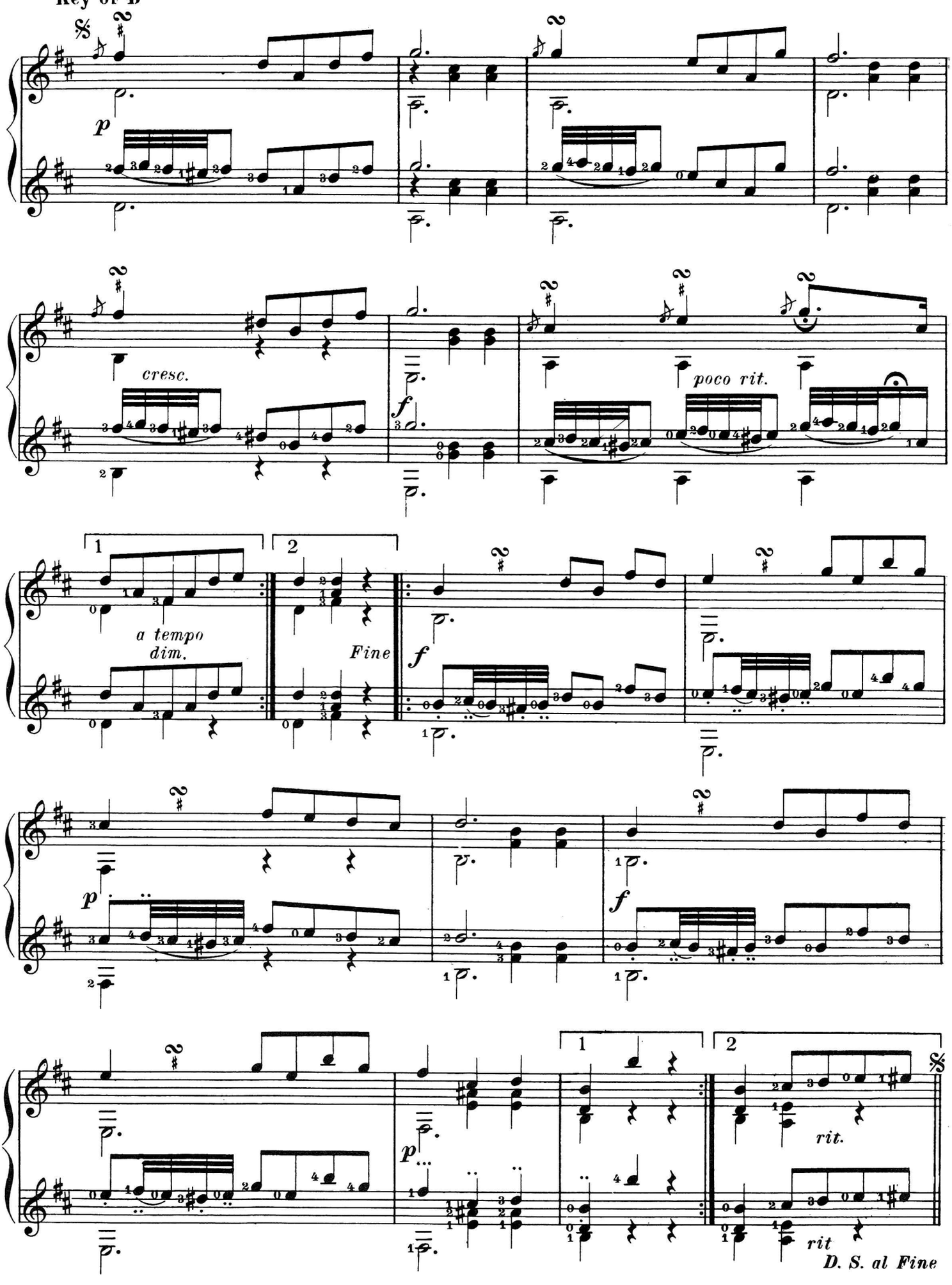
A Triple Turn commences with the note immediately below the principal, followed by all the notes of the double turn. It is indicated by the usual sign, and a grace note written before the principal, on the next degree below it.



Adieu

Lento
(Slowly)





CONTINUE IN BOOK 2

William Foden (1860-1947)
Virtuoso — Teacher — Composer — Arranger

A CAPSULE BIOGRAPHY

William Foden was born in St. Louis, Missouri, in 1860 of English ancestry. His musical training began with the study of the violin at the age of 7. He was a natural born musician and by the age of 16 was leading a small orchestra.

Foden first became enamored of the guitar during his school days, when he heard a young school friend of his play one. This was the beginning of his life-long attachment to the guitar.

His father, a proprietor of a music store, sensing young Foden's interest in the guitar gifted him with one and arranged for him to take lessons from a local guitar teacher. Later his great skill and promise was brought to the attention of William O. Bateman a noted guitar virtuoso, composer and teacher with whom he then studied and from whom he received much encouragement and advice.

Foden was considered by many, the greatest American guitar virtuoso and teacher of his day. The outstanding feature of his playing was his unbelievable fast tremolo. Nothing like it had ever been heard before him. His technical agility and skill was extraordinary.

One of his early and notable concert work as a guitar soloist, came with the Grand Festival Concert in Carnegie Hall, New York City, January 29, 1904. His playing there brought him great acclaim and renown.

Foden had a studio for a number of years on 42nd Street, New York City. During this period, many of the top flight professional guitarists of the day studied with him.

In addition to his two volume Grand Guitar Method and two Duet folios, he wrote many original guitar solos. He is perhaps at his best though in his arrangements. His "Themes and Variations" on American folk songs is unique.

Foden returned to St. Louis in 1939, where he continued to teach and write until his death in 1947 at the age of 87.